Tuesday 18 March 2025

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LEICA

Leica SL3-S

Leica's new full-frame mirrorless model aimed at **hybrid stills/video** shooters

EF vs RF lenses

Do you really need to upgrade? **David Clapp** finds out

I bought a Leica for £6

Tony Kemplen on his classic bargain

The North revisited

Simon Hill updates John Bulmer's 1960s classic

Macro for less

Pergear's £266 100mm F2.8 2X Macro lens on test

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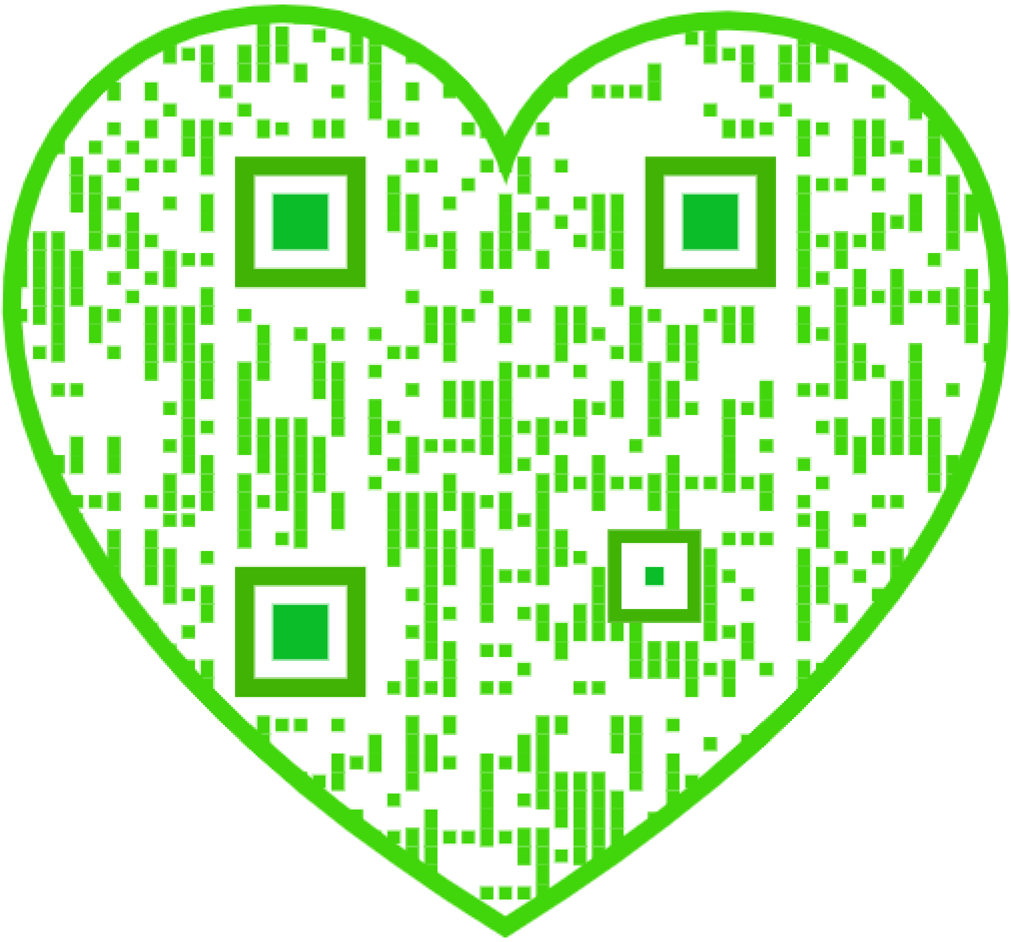
Plus Photo North 2025 preview • Tabletop stills and video capture made easier



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Welcome

The big news this issue is the announcement of our first ever Festival of Outdoor Photography, taking place at the Royal Geographical Society in London from 30 May to 1 June. If you are a fan of landscape, wildlife, street and travel photography, keep these dates clear – for full details, including early bird tickets, turn to page 4 now. Other highlights of this packed issue include David Clapp's analysis of whether Canon EF lens users really need to switch to the RF system; along with Andy Westlake's in-depth review of the Leica SL3-S, the latest release from the Wetzlar wonders. At the other end of the price scale, Tony Kemplen shares his experience of buying a classic Leica film camera for £6! **Nigel Atherton, Editor**

Amateur Photographer

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Leica's new full-frame mirrorless model aimed at hybrid stills/video shooters

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Plus Photo North 2025 Preview • Tabletop stills and video capture made easier

COVER PICTURE © DAVID CLAPP. INSET PICTURE: © SIMON HILL

Our cover image this week was taken by David Clapp and illustrates his cover feature on EF vs RF lenses – read more on pages 34-39

THIS WEEK'S CONTRIBUTORS

DAVID CLAPP

Top pro and tutor David on the pros and cons of EF vs RF lenses – do you really need to upgrade?

PETER DENCH

Peter gives a preview of Photo North; and talks to top photographer Simon Hill about his new project

ANDY WESTLAKE
Technical Editor

AP's chief reviewer tests Leica's new SL3-S full-frame mirrorless camera: what's his verdict?

AMY DAVIES
Features Editor

Amy reviews a 3 Legged Thing device for tabletop stills and video capture

ALÍZ KOVÁCS-ZÖLDI

Freelance photographer Alíz field tests a Pergear dedicated macro lens

JESSICA MILLER
Dep. Online Editor

Our social media manager picks out more of your stunning reader shots on page 44

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Festival of Outdoor Photography is coming

AMATEUR Photographer is excited to announce its first-ever Festival of Outdoor Photography, taking place from Friday 30 May to Sunday 1 June at the historic Royal Geographical Society in London's South Kensington.

This festival is based around four main genres – Landscape, Wildlife, Street and Travel – and brings together an inspiring selection of world-class experts who will share their knowledge and passion through a range of educational talks, presentations, workshops, and interactive activities.

Some big names will be speaking and running workshops, include animal portraiture specialist Tim Flach, top bird photographers Tesni Ward and Andrew Fusek Peters, street and documentary luminaries Nick Turpin and Damien Demolder, and widely published travel photographers Jordan Banks and Bella Falk. Another highlight is Josh Dury, one of the most exciting young astrophotographers in the UK and recently confirmed as a Sigma ambassador. Several speakers and workshop leaders will be signing their new books too, including Josh and Quintin Lake, whose latest work, The Perimeter, chronicles his epic journey around the entire coastline of the British Isles from 2015 to 2020.

LANDSCAPE
WILDLIFE
STREET
TRAVEL
Amateur Photographer
Festival of Outdoor Photography
FRIDAY 30 MAY – SUNDAY 1 JUNE
ROYAL GEOGRAPHICAL SOCIETY, LONDON
Get your early bird tickets now!

Acclaimed photographer Tim Flach and other big names will be sharing their knowledge

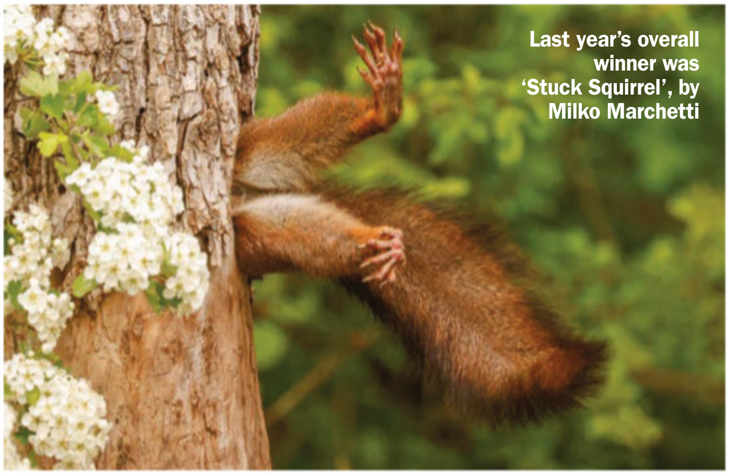
A packed photographic weekend

Several photographic brands will also have stands at the festival. Whether you're an experienced photographer looking to refine your skills or a budding enthusiast eager to explore everything the world of outdoor photography has to offer, there's something for everyone. To find out more and take advantage of time-limited early bird ticket discounts, go to bit.ly/apfopshow

Photo contest *is* being funny

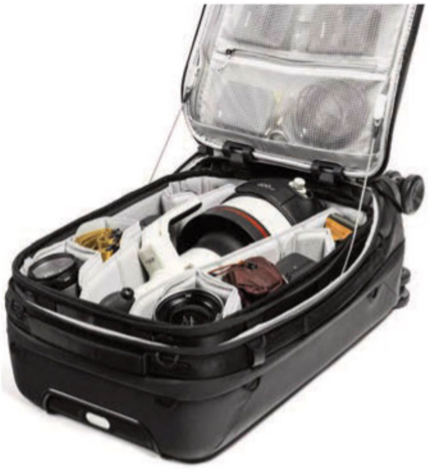
THE MUCH-loved Nikon Comedy Wildlife Awards has announced that its 2025 round is open for entries. The free-to-enter competition seeks the most amusing and entertaining wildlife pictures from all over the world, with a wide range of categories – from mammals to birds and reptiles, and insects to fish and other aquatic species. There is also a Nikon Young Photographer award for photographers aged 25 and under, and a junior category for entrants aged 16 and under. In addition there are portfolio and video categories.

Top prizes include Nikon Z50II and Z6III cameras plus a Kenyan safari, and as with previous years, the competition supports the Whitley Fund for Nature, a UK-based conservation charity. The closing date for entries is 30 June, and full details are at comedywildlifephoto.com



Last year's overall winner was 'Stuck Squirrel', by Milko Marchetti

©MILKO MARCHETTI / 2024 NIKON COMEDY WILDLIFE AWARDS



On the case

PEAK Design has announced a new high-end roller case on Kickstarter. The Peak Design Roller Pro doubles up as a conventional carry-on suitcase and a camera bag, via optional camera cubes.

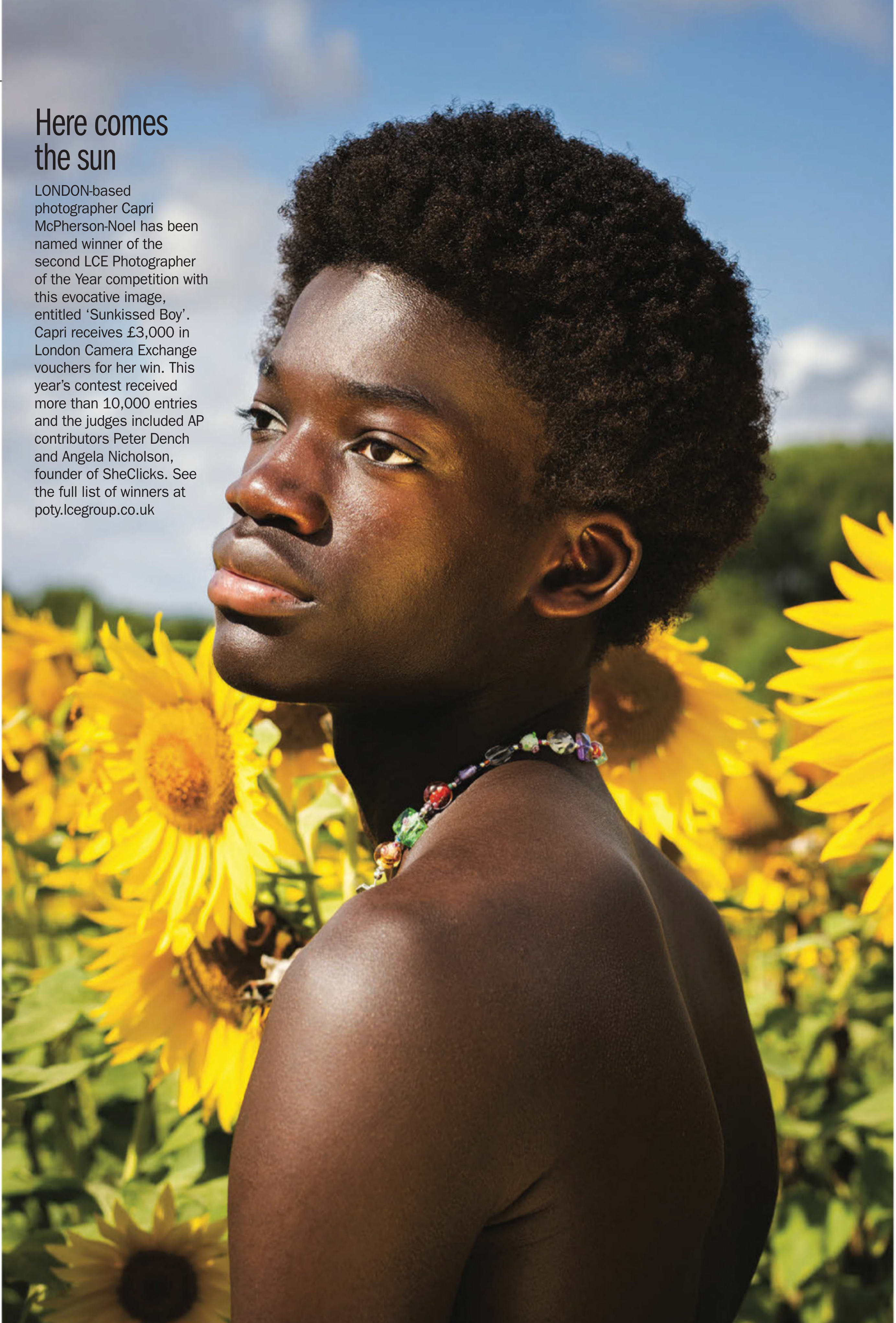
Other features include a slim carbon-fibre telescopic handle that maximises the internal space, a 16in front compartment, organiser pockets in the lid, grab handles on all sides, and multiple external attachment points for carrying a tripod.

The Roller Pro is set to cost $599.95 (about £465), while the custom-fitting XL Camera Cube will be $139.95 (approx. £108) but early bird Kickstarter discounts are available. See peakdesign.com/ks

EPISODE #1
IN CONVERSATION WITH...
BETH DITTO &
RANKIN
THE
ABBEY ROAD
MUSIC PHOTOGRAPHY
AWARDS
PODCAST

New music photography podcast

THE ABBEY Road Music Photography Awards has announced a new podcast, dedicated to all aspects of music photography. The first episode features Rankin, who is also a judge of the awards, plus indie icon Beth Ditto of the band Gossip. Subsequent episodes will be released every two weeks, exploring the diversity of music photography across various areas – from style and identity to the relationship between artist and photographer. Listen at bit.ly/abbeymusicpodcast



Here comes the sun

LONDON-based photographer Capri McPherson-Noel has been named winner of the second LCE Photographer of the Year competition with this evocative image, entitled 'Sunkissed Boy'. Capri receives £3,000 in London Camera Exchange vouchers for her win. This year's contest received more than 10,000 entries and the judges included AP contributors Peter Dench and Angela Nicholson, founder of SheClicks. See the full list of winners at poty.lcegroup.co.uk

© CAPRI MCPHERSON-NOEL/ LCE POTY

Documentary photographer Susan Meiselas

© SUSAN MEISELAS

Big names booked for April's Photo|Frome festival

PHOTO|FROME, the fast-growing photography festival held in Frome, the Somerset town near Bath, has pulled off something of a coup by attracting two very big names this year – documentary photographer Susan Meiselas and film director Ken Loach (*Kes, The Wind that Shakes the Barley* etc). Susan Meiselas, who featured in our recent Leica special issue, is an eminent member of Magnum Photos, best known for her work covering the Sandinista uprising in Nicaragua in 1979.

Although tickets for the talk, scheduled for 12 April, sold out quickly, there is a waiting list you can join.

'I'm really looking forward to seeing my Nicaragua pictures exhibited during Photo|Frome 2025 and talking about them with Ken Loach,' said Meiselas.

While Meiselas is also the recipient of the 18th 'Outstanding Contribution to Photography' in this year's Sony World Photography Awards, her exhibition at London's Somerset House as part of the Sony World Photography Awards does not include her breakthrough Nicaragua work.

This year's Photo|Frome festival runs from 5-27 April, and other highlights include a talk from stills photographer Joss Barratt, who's also worked on Ken Loach movies, plus 14 free exhibitions, an Open Photobook Award, the MPB Student Awards and much more.

The theme of this year's Photo|Frome is 'inEquality', reflecting on stories of global and local justice and equality. You can find out more about the third edition at photofrome.org. To join the waitlist, visit: photofrome.org/in-conversation

Leica Women Foto Project winners

LEICA has announced the winners of its sixth annual Leica Women Foto Project Award, timed to coincide with International Women's Day. This year's theme, 'Unity Through Diversity', invited photographers to submit a photo essay exploring the importance of connection in times of division, expressed through the feminine perspective.

This year's winners were Priya Suresh Kambli (US), Jennifer Osborne (Canada), Koral Carballo (Mexico), and Anna Neubauer (UK), who will each receive a Leica SL3 camera, a Vario-Elmarit-SL 24-70mm f/2.8 ASPH zoom lens, and a cash prize of US$10,000.

For more information about the winning entries, see bit.ly/leicawomenfoto

© ANNA NEUBAUER / LEICA WOMEN FOTO PROJECT AWARD 2025

Az/Izzy by Anna Neubauer from the UK, who was amongst the winners

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Groovy

LANDMARK Cameras
PART 1
WITH JOHN WADE

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VS
PENTAX 17
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Two Strangers Trying Not To Kill Each Other

Dir: Jacob Perlmutter & Manon Ouimet
In cinemas 21 March
100 minutes

A touching documentary about an artist couple is well worth a trip to the cinema for, says **Amy Davies**

Focusing on the lives of artist couple Joel Meyerowitz and Maggie Barrett, this film has received multiple awards and nominations, including two British Independent Film Awards (BIFA) and a DOX: AWARD Special Mention.

After completing a run at various festivals, the film is now making its way to UK cinemas for a theatrical release.

Many readers will know the work of Joel Meyerowitz, an American who is arguably one of the world's greatest living photographers. He has been with his partner, the British artist and writer Maggie Barrett, for 30 years, after meeting by chance all that time ago.

Now 84 and 75 (respectively), although very much still in love, their relationship is not without its complications. Particularly so in recent times after a fall in which Maggie broke her leg and Joel became her caregiver. Looking back over their lives – and lives together – in the

Joel Meyerowitz met his partner Maggie Barrett over 30 years ago

The film-makers, themselves a couple, lived with Joel and Maggie for a year

The relationship is full of love, but it's not without its challenges

shadow of mortality, the duo attempt to find a shared inner-peace while there is still time.

To make the film, the directors – and also a couple, Jacob Perlmutter and Manon Ouimet – lived with the couple for a full year, forming a close bond with intimate access and trust between all involved. The idea of a filmmaker couple making a piece about an artist couple is integral to the structure of the film, and adds a unique element to it.

As you might imagine, this is not a film that you'll find on widespread release in multiplexes, but there are a number of independent cinemas showing it across the country. There are also some special Q&As and preview screenings in various locations, including a Q&A with the directors and subjects at the Bertha DocHouse in Bloomsbury on 21 March and the same at the Watershed cinema in Bristol on 5 April.

To find out more information about screenings and events, visit modernfilms.com/twostrangers

Books & exhibitions

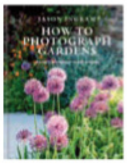
The latest and best books and exhibitions from the world of photography

Left: Iris 'Benton Lorna'

Below: Sunrise at RHS Wisley, Surrey

How to Photograph Gardens by Jason Ingram

£26, Ilex Press, hardback, 176 pages, ISBN: 9781781579510



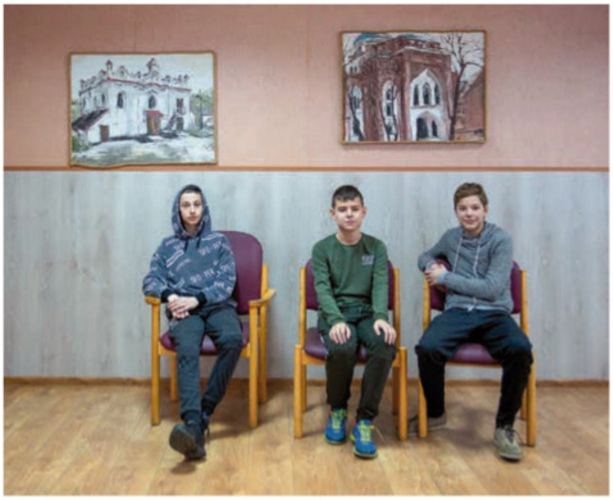
Gardens and flowers are a popular photographic subject with good reason. There's always something to capture our attention – even in the winter seasons.

If you're looking for a refresher to help you get the most of the local flora, this is a great book to pick up.

Jason Ingram has been awarded Garden Photographer of the Year six times – so it's safe to say he knows his stuff. He has also taken home other awards, such as a category winner of Landscape Photographer of the Year. His impressive client list includes noted luminaries such as King Charles III.

With this handy tome, you'll get an overview on the best gear and equipment to use, how to master light in the best possible way, top tips for composition, as well as how to edit your shots to best effect. You'll also be given practical information on things like gaining permission to access public gardens.

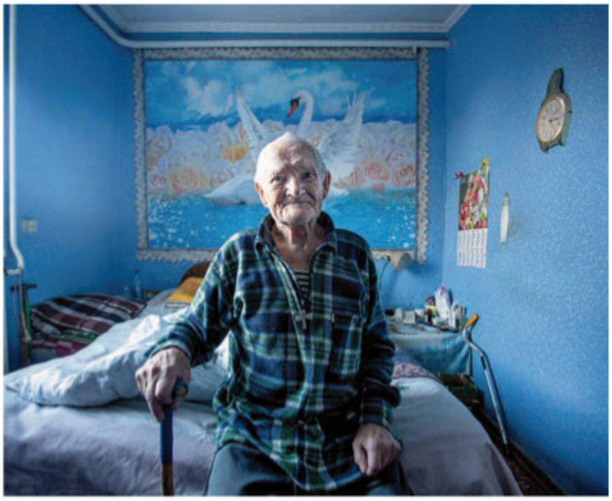
The book is aimed at those from all skill levels, so even those with more advanced knowledge should find some new tips and tricks here – but it'd also make a good gift for anyone you know with a dual interest in photography and gardens.



BOTH IMAGES © BARRY FALK

Left: Jewish boys at the Jewish school, Bila Tservka, Ukraine

Right: Holocaust survivor, from a village near Zvenyhorodka, Ukraine



In Search of Amnesia: Jewish Narrative in Poland and Ukraine by Barry Falk

£45, Kehrer Verlag, hardback, 216 pages, ISBN: 9783969001844

Back in 2017, Barry Falk took a trip to Krakow to trace his family history. What began then was a five-year photographic project which sought to understand the Jewish narrative in Eastern Europe.

As a result, his photographs take a look at how Jewish memory is preserved in places that suffered collective loss, such as those locations where terrible atrocities were committed during the Holocaust.

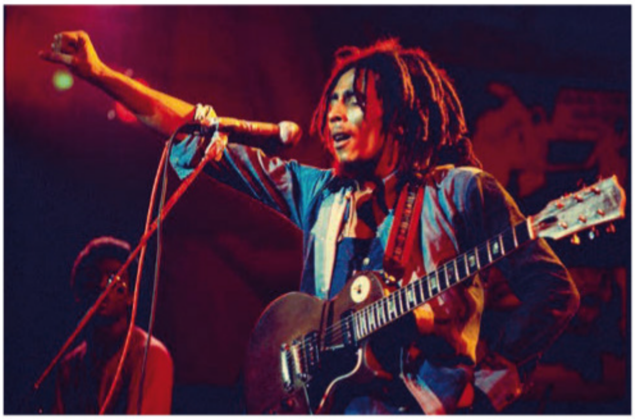
The title of the book is an interesting one, and a key reflection on the themes found within. It's the conflict between a desire to suppress painful memories, while also being mindful that such memories should indeed be preserved.

Taking great care – but also a great sense of curiosity – Barry visited the places that were once rich in Jewish culture, meeting those who are the custodians of Jewish memory – historians, local photographers, archivists, archaeologists and tour guides.

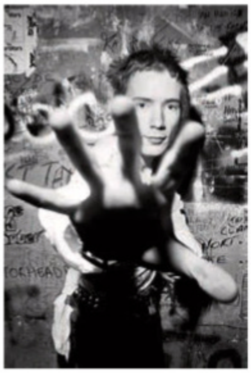
The result is a poignant piece of storytelling and well worth taking a look at, and a touching tribute to connecting to your own family history. There's some short memoir-style essays in the book too, to help put the project into context, and get a feel for how Barry felt while working on it – I love having all of this extra information, when so many photographic book these days dispense with captions, never mind additional information.

Highly recommended.

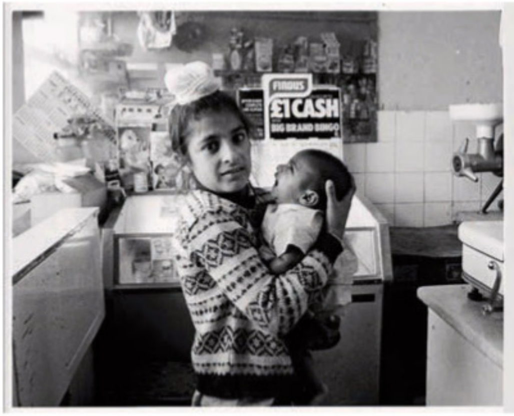
ALL IMAGES © DENNIS MORRIS



Bob Marley, Lyceum Theatre, London, July 1975



Johnny Rotten, backstage at the Marquee Club, London, 23 July 1977

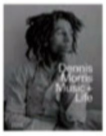


Young shop attendant, Southall 1974

Dennis Morris: Music + Life

£40, Thames & Hudson, Hardback, 272 pages, ISBN: 9780500028377

© THAMES & HUDSON / DENNIS MORRIS



Marking the first career retrospective of this trailblazing photographer, Dennis Morris is well-known for his work documenting both music and Black culture.

His career as a music photographer was launched after he skipped school to doorstep Bob Marley. Later he went on to become the official photographer for the Sex Pistols, as well as John Lydon's next project, Public Image Limited.

The greats of reggae and roots music found themselves in front of Morris's lens, from Lee 'Scratch' Perry to Toots and Jimmy Cliff, with the photographer also forming a friendship with many of the acts that he photographed.

His own experiences as a black teenager in 1970s Britain informed his street and documentary work, which explores race, politics and cultural identity. The book shows off a series of compelling work, including the miners' strike, squat protests, and pop-up studio portraits.

The book is split into two parts, to cover the two facets to Morris's work and identity. The first part explores his documentary work, while the second shows off the encounters with music legends.

Many of the images in the book are previously unseen, and it has been published to coincide with an internationally touring exhibition – it will be coming to The Photographer's Gallery in London this June.

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6K PHOTO
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70 min
70mins Flight Time
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10000ft Digital Transmission
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Hill's up North

On a bleak winter's evening over dinner and a bottle of Chardonnay at the Hartlepool Premier Inn, two greats of photography sparked a remarkable idea. **Peter Dench** finds out more

Published by Bluecoat Press in 2012, *The North* is a book of social documentary photography portraying the north of England during the 1960s, taken by John Bulmer FRPS. The book consists of photographs from eight separate assignments for various magazines, including a 1965 commission for *The Sunday Times Magazine*. Around 78 of the 224 pages feature colour photographs shot on relatively slow Ektachrome X and Kodachrome 2 transparency film, while the remainder are in black & white taken on Ilford's HP3 film. The book has become an iconic piece of photographic history.

Simon Hill HonFRPS is an award-winning editorial photographer whose professional commissions embrace a range of genres including portrait, heritage, landscape and documentary. Despite a back-to-back diary of photo shoots for books and magazines and as a part-time art and photography teacher at Queen Margaret's School near York, Hill finds time to serve as president of the Royal Photographic Society and is the longest-serving president since the late 1800s.

Born near Sheffield, he began to learn his craft as a young member of Bolsover Cameras Club. Hill went on to study photography at Blackpool College, later graduating from the University for the Creative Arts and finally gaining a Master's degree from the University of the Arts London. He eventually settled in Yorkshire where he still lives. Throughout his career, sandwiched between international and UK assignments, Hill has consistently focused his lens on the north of England.

In January 2024, Northern Light opened at Hartlepool Art Gallery. The exhibition showcased Bulmer's photographs of the town taken during 'The Big Freeze' of 1963, when the region endured one of its harshest winters. Hill recalls his first meeting with Bulmer: 'I'd never met John but had been a great admirer of his documentary and editorial work since I first saw the book *Young Meteors* (published by Jonathan Cape, 1998). I was in Hartlepool to mentor a student at the Northern School of Art when I saw a poster advertising the Northern Light exhibition. Because John and I are both Fellows of the Royal Photographic Society, I thought I'd go along to meet John and to "fly the flag" for the RPS.'

Spark of an idea

'When we met, we just had so much to talk about. By coincidence, we were staying at the same hotel so arranged to meet for dinner and continue our conversation. We talked and talked about all things photography and all things "the North". It was a wonderful evening; John is such a lovely man with an amazing career, of which he talks so modestly. It was during that meal that the spark hit the kindling. I think the wine helped.'

The idea that ignited was The North Revisited, a project whereby Hill would revisit the 15 northern towns and cities photographed by Bulmer in the 1960s and add at least 20 more to create a more geographically wide-ranging yet contemporary portrait of the north of England. Simon set to work. 'I thought, right, this could easily be a year-long project. I'm not independently wealthy, so I knew I couldn't fund the project myself.'

With the help of his wife, Harriet, they put a project funding proposal to Arts Council England. The first proposal was knocked back but, undeterred, they tweaked it and successfully resubmitted. Camera reseller MPB jumped on board with additional sponsorship and Hahnemühle pledged a supply of paper for the exhibition prints. Harman Technology contributed several hundred rolls of 35mm Phoenix 200, its new colour film, designed and manufactured at Mobberley in Cheshire.

Simon explains, 'Phoenix 200 gives a wonderful analogue aesthetic which I really like. Bulmer shot on Ektachrome X which gives a very grainy result and I thought why not show the North as it is today but with an aesthetic that speaks to John's seminal work; and of course to be using a film designed and manufactured in the north of England adds another positive dimension.'

Simon uses Contax G2 rangefinder cameras and, when the going gets tough, the more rugged and weather-resistant Nikon F6 cameras. His choice of lenses is purposefully small, preferring the intimacy of 28mm and 35mm focal lengths with occasional use of 50mm and 85mm (on the F6) or 90mm (on the G2).

'I was brought up on film; I studied photography using film and I've always shot film. I still enjoy shooting film. Of course, there are challenges, like not being able to see the result immediately after shooting, to see if I nailed it or not? I have to wait a few days for Harman Laboratory to process and scan my films. This is always a bit nerve-wracking – waiting for the results – especially

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Manchester
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Burgers

Left: Leeds Pride, July 2024

Top: Castlefield, Manchester, November 2023

Middle: Manchester Victoria Station, November 2023

Right: Radiation detection, Boulby Underground Laboratory, Saltburn-by-the-Sea, February 2025

ALL PICTURES © SIMON HILL

Left: Boulby Underground Laboratory, February 2025

Below: Miners, ICL Boulby Mine, Saltburn-by-the-Sea, February 2025

Right: Blackpool Central Pier, Lancashire, November 2024

Right, middle: Appletreewick, North Yorkshire, February 2025

Right, bottom: Hakan Turkish Barbers, Peterlee, January 2024

if it was a unique event or at a location that took months to secure permissions.'

He continues, 'Phoenix is quirky… it's grainy, has fairly high contrast, and it suffers from halation – or I like to say it "benefits" from halation, depends on what, who or where I am shooting. I have to keep all that in mind when I'm framing and exposing the shot. Because I'm shooting editorially, pushing for that authentic documentary approach, I don't modify or clone parts of the image, or do much retouching at all. It is what it is.'

With 400 rolls of film, during the term of the project Hill will take over 14,000 images. From these, he will select up to 4,000 images to form the basis of a public-access archive for use by researchers and publishers. He'll also make a final selection of around 40-60 images for a touring exhibition. Hill hopes the archive and exhibition will spark conversations about the North for many years to come. He doesn't shy away from the weight of following Bulmer's legacy.

'I just feel so incredibly honoured to have, somehow, inherited by chance this wonderful opportunity – this responsibility – to add to John's great work, and create the next chapter in the pictorial documenting of the North. I like to think that right now, somewhere in the north of England, a baby is being born who, in four or five decades' time, might be the photographer who creates the third chapter in this saga, "The North Revisited, Again."

'My ambition for this project is to record what the North is like today. What does it mean to be a Northerner, to live in the North, to work and play in the

KINGS
ENTRANCE
SHOWBAR

North? I want to speak to all of those concepts so I am shooting in vape shops, charity shops, food banks, villages, galleries, cities, parades, heavy industry, hi-tech industry, repurposed former colliery sites, foundries, factories and woollen mills. For example, there are still many old woollen mills but today those buildings have a new purpose, like new-business incubator units.'

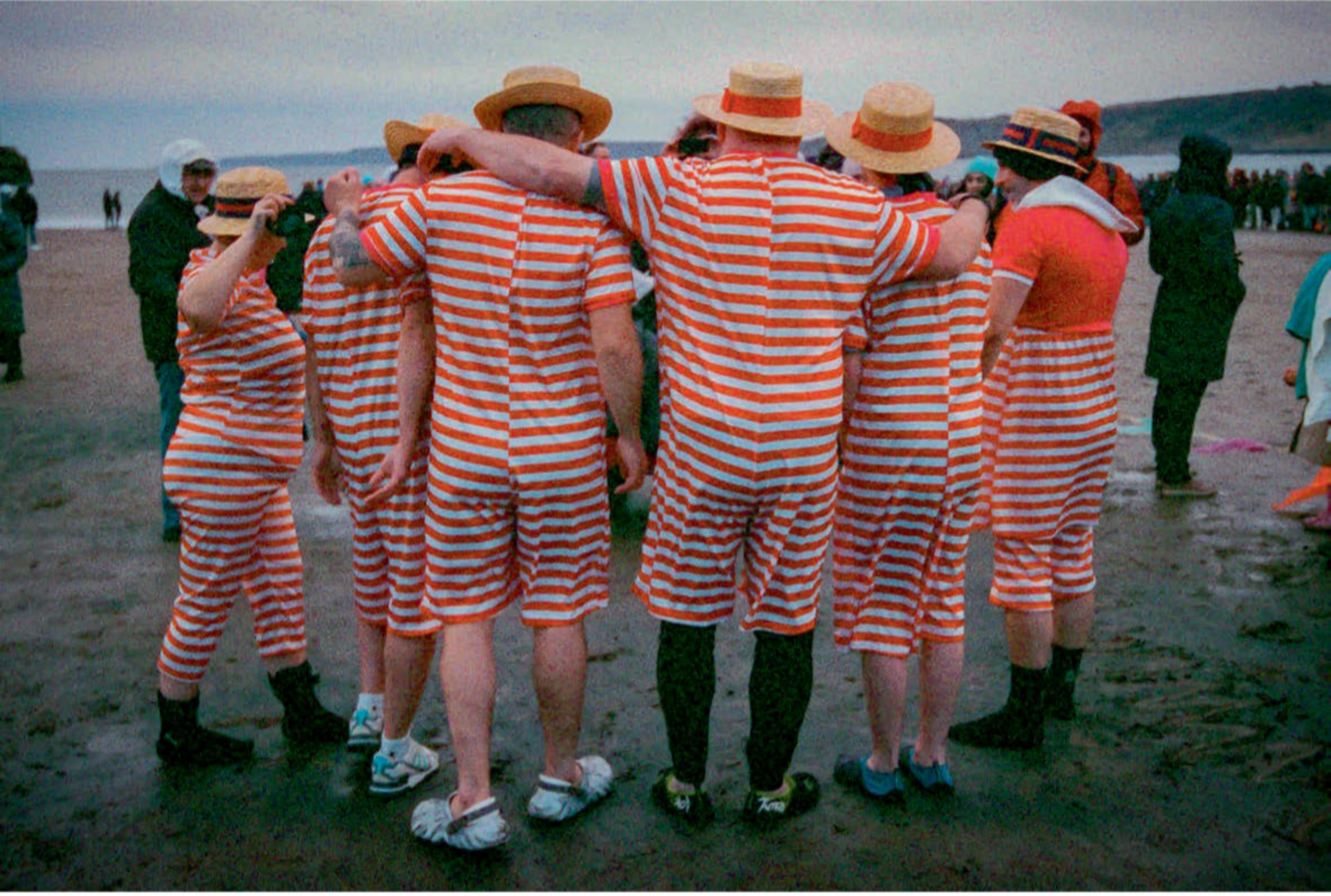
Helping Hill with the logistics is his wife Harriet, drawing on her marketing and arts project management skills. Harriet talks of the plan, 'We looked at all John's locations, and we said, right, we're going to send Simon back to all of those locations. He's not going to put his feet where John's were, but he's going to go back to those towns and cities and villages and look at them through his own eyes, those of a professional documentary photographer in the 21st century.'

Starting point

One initial question Hill had to resolve was, where does 'the North' start? He began by drawing a line from the mouth of the River Mersey in the west, to the Humber Estuary in the east; this was a bit too vague and excluded some very obvious northern centres. He researched many cultural and academic works, eventually deciding to use the southern boundary of the 'seven county North' which is referenced in Dave Russell's book, *Looking North* (published by Manchester University Press 2004), and which corresponds to the historic counties of Cheshire, Cumberland, Durham, Lancashire, Northumberland, Westmorland and Yorkshire.

Bulmer, a grandson of the Bulmer cider company founder, once described Lancashire 'as exotic as darkest Africa'. Given his extensive assignments across the continent, he would know. Is there a danger of Hill polarising opinion, exacerbating the much discussed and often misunderstood north-south divide?

'If we're talking about England, then I think there



are definitely northern-midland-southern divides. It would be great to work alongside two other photographers, one doing the Midlands, one doing the South, and perhaps one focusing just on London. There is very much a London encircled by the South. I do think it's abstract to divide the nation but there are differences; topographical, cultural, ethnographic, dialectical – even going west to east there are significant differences. I think England is a wonderfully diverse and colourful patchwork, rather than defined by an over-simplified north-south divide.'

Hill acknowledges his admiration for other photographers who have trained their lenses on the North but is keen to avoid replicating their aesthetic. 'This is me going around the North. I'm photographing what I see in the North, the people I meet there and what I feel about the North. It's all about what happens in front of my lens. If that resonates with an audience, that's great, if it doesn't, that's not a problem. I fully accept that my photographs of the North will have greater currency in years to come, rather than today.'

Sixty years after Bulmer's seminal *Sunday Times Magazine* publication, Hill knows his project can only capture a fraction of the region's complexity. At best, he hopes *The North Revisited* will provide a defining chapter in an evolving story. A comprehensive view of the North, he suggests, would require an Edward Steichen-like figure to curate The Family of North – a collective exhibition of massive proportions that would capture its breadth and diversity.

There will be exhibitions and events, beginning at the Photo North Festival at Carriageworks Theatre in Leeds (undoubtedly in the North) from 11-13 April 2025. Bulmer and Hill are collaborating on an exhibition that will include a selection of Bulmer's 1960s prints displayed alongside early teasers from Hill's project. These two greats of photography will be discussing their work and their projects at a special event on 12 April. A reprint of Bulmer's *The North* is scheduled for publication by Image & Reality this year, with Hill's *The North Revisited* following in 2026.

Hill anticipates continuing his The North Revisited project beyond 2025, to ensure his anthropological legacy stands proudly alongside those who have come before and those yet to follow. When he's not photographing the North, he is happiest teaching young northern photographers. Speaking from home on the gateway to the Yorkshire Dales, he is preparing to judge the UK's Young Railway Photographer of the Year competition at the National Railway Museum in York. It's all very northern.

Above: New Year's Day Dip, Scarborough, January 2025

Right: 'Giving me 'the side eye', Horden, County Durham, January 2024

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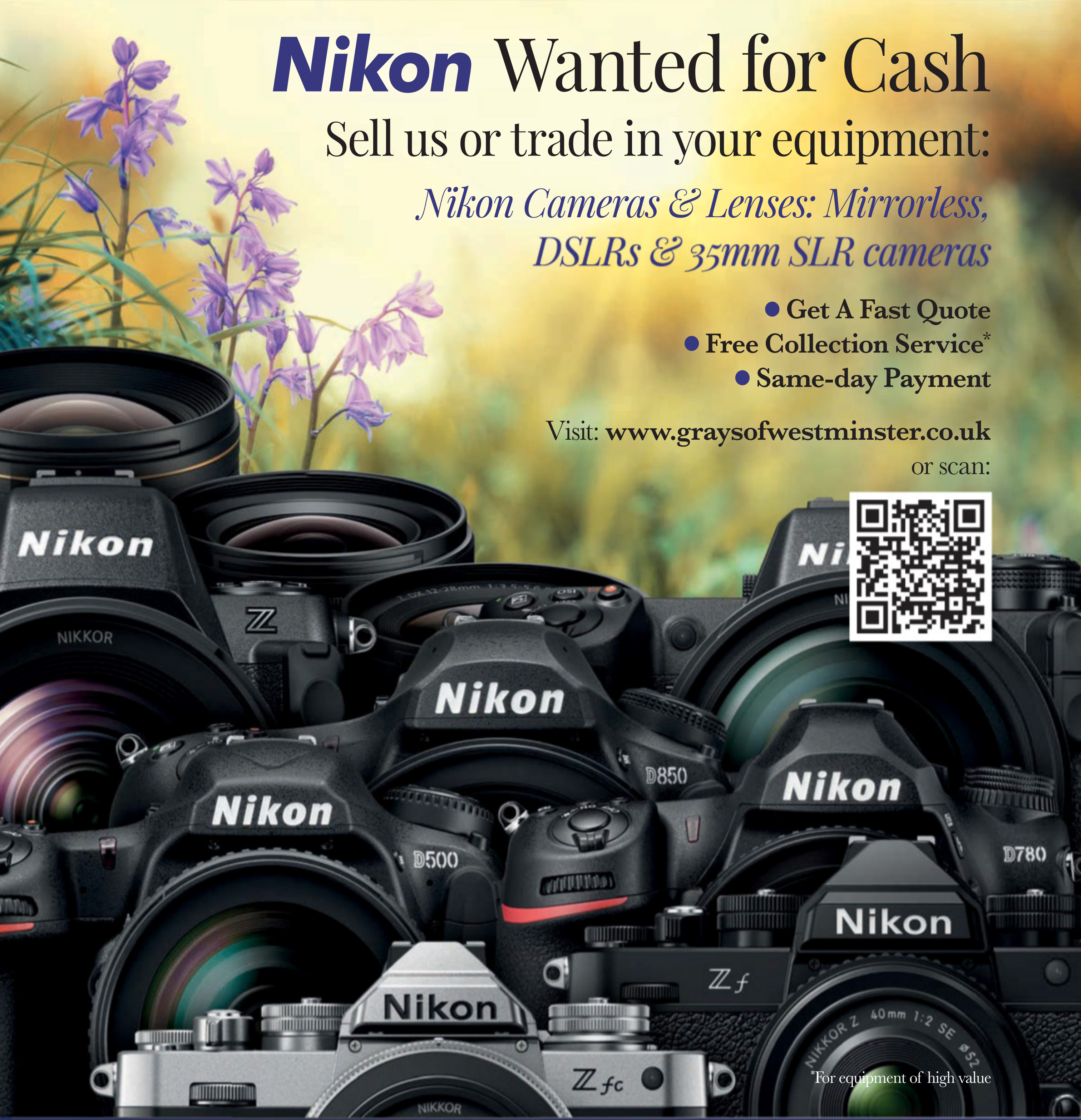
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Photo North: a preview

This spring the photography industry spotlight will again shine on the historically proud and culturally vibrant city of Leeds for the sixth edition of Photo North Festival. The journey to Leeds hasn't always been easy. Co-founder **Peter Dench** explains

The three-day Photo North Festival is back with exhibitions by legends of the profession on display alongside up-and-coming photographers, against a backdrop of talks, networking, screenings, book signings, food, drink and more.

In 2018, along with co-founder Sharon Price (who has a career spanning 25 years in creative industries as a producer, gallery director and curator), we had a vision to bring a lively, welcoming and professional photography festival to northern audiences. A festival where visitors would feel nourished and inspired.

Festival six will deliver over 100 metres of exhibitions by, among others: Barry Lewis, Paul Berriff, Jillian Edelstein, Mike Abrahams, Marc Wilson and Raging! a photography project that sticks two fingers up to women+ being seen and not heard.

At the core of each exhibition are stories, the experience of the photographer and the people in the pictures. How Do You Dance in a War Zone? – a collaboration between photographers Paul Hill and Maria Falconer and dancers in Kyiv and Lviv – is a powerful exploration of movement amidst conflict. Graeme Chesters, winner of *Amateur Photographer*'s MPB-sponsored Rising Star Bursary, captures the unique experience of Longyearbyen residents, the world's northernmost settlement.

Each day has four talks, there's a busy Live Lounge / Market area to browse books and zines, and a licensed bar. The Channel 4 Senior Pictures Team will have a presence at the festival for portfolio drop-ins, industry chat, panel discussions and presentations. A selection of previously unseen images and ephemera will be on display from iconic TV programmes and films – *Trainspotting, Shameless, Hollyoaks, Brookside* and *Rita, Sue & Bob Too*.

The origins of PNF (Photo North Festival) go back over a decade. I'd worked with Sharon in creating White Cloth Gallery, a film & photography gallery and event space in Leeds city centre. White Cloth launched in 2011 with The Family by Jocelyn Bain Hogg, an exhibition that brings the viewer up close into the lives of London's seedier gangs and organised criminals.

Eclectic shows followed, including David Bowie by Duffy, the Tour de France and Jimi Hendrix by Gered Mankowitz. Each exhibition had a bespoke events programme. After three years, with creative differences with the investor widening, we parted ways and looked for opportunities to replicate what had been achieved with White Cloth on a bigger scale.

Sharon suggested a photography festival in Harrogate where she lives and in November 2018, at the Harrogate Convention Centre, the doors opened to the first festival. We were excited but mostly terrified as Sharon remembers: 'On the first morning about five-to-ten, I poked my head around the door; people were queuing outside and I thought, OH S**T!! What have we done?'

It was brutal. A visitor strode up to me and explained. 'Love your work, hate the show.' We'd been open 20 minutes, the talks hadn't even started. In hindsight we were

Left: From the series, Death is a part of living but a fear of many ©Honor Smith

Right: The Land is Yellow, the Sky is Blue ©Marc Wilson

Below, right: Abigale Jones and Dan Wakeford on London Wall. From the series, INTERSECTIONS – A Portrait of London Through The People ©Barry Lewis

Below: From the series, How Do You Dance In A War Zone? by ©Maria Falconer & Paul Hill

Clockwise from top left:
***Rita, Sue and Bob Too*, courtesy of @Channel4**

***Shameless*, courtesy of ©Channel4**

'The Beatles – The Chorus 1964' from the series, Rock Legends 1960's ©Paul Berriff

***Trainspotting* courtesy of ©Film4**

under-prepared and out of our depth but there was enough positive feedback. Sharon says, 'Colin Wilkinson [former founder at Bluecoat Press, and now Image & Reality photobook publisher] was incredibly supportive and said you must do this again, similarly photojournalist Tom Stoddart. People might have rejected us but they didn't. They embraced us and said, please keep going, we love what you do. It's their passion and belief in what we do that kept us going.'

The second festival, also at Harrogate, didn't seem a vast improvement on the first, we felt a bit lost, then COVID arrived. It probably did us a favour; it gave us time to refocus and rethink. Alumno, who specialise in the design and development of good-quality and modern accommodation for students, offered sponsorship, we ditched the trade stands and in 2022 headed to Manchester. It was better but not quite right. Sharon recalls, 'We were still coming out of COVID, and Manchester was so vast, we got swallowed up a bit.'

It made sense to return to Leeds where we already had a following and connections. It worked and The Carriageworks Theatre was a good fit. The festival is under one roof across several floors and the team is rooting for us to succeed.

From the beginning, students have been a key part of the festival. The PNF Student Competition has played a significant role in the creative journeys of students, drawing thousands of participants from universities across the UK. The competition is a vibrant mix of emerging talents. Last year all the student finalists were exhibited opposite Martin Parr, not bad for their CV.

Other finalists have gone on to have their own solo exhibition. 'One of my favourite parts is working with the students. I just love their energy, the bright young things, they just make me smile,' says Sharon. Friday is designated Education Day, tailored to but not exclusively for students who this year can benefit from free portfolio reviews by Channel 4 and Nikon Ambassador and festival regular, Carolyn Mendelsohn. Saturday is everyone's day and Sunday is tweaked for clubs and societies.

At the heart of PNF is community and collaboration, not competing. Part of our ethos is to keep existing exhibitions on the road. What can we do for you and you for us? Complimentary space is offered to collectives, Gallery365 and Blackpool-based creative hub HIVE Arts will be present for the second consecutive festival.

Sharon says, 'I want us to help and support other artists in the industry, independent traders, book publishers, societies and sellers. It's become a big community and I'm really proud of that. It's no longer about Sharon and Peter any more, it's about everyone involved that helps make it happen. We want to create an egoless festival with a warm, welcoming atmosphere where visitors feel included, relaxed, can have a drink and chat with friends or make new ones. You don't even have to be that into photography or art. It's just a great day.'

The North Revisited

Find out more at **photonorthfestival.co.uk/festival**

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At a glance

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- 24MP full-frame BSI-CMOS sensor
- ISO 100-100,000 (standard)
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- 5.76m-dot, 0.76x viewfinder
- 3.2in, 2.3m-dot tilt touchscreen
- 5-axis in-body image stabilisation, 5 stops
- 6K open gate 30fps; 4K 60fps; Full HD 120fps

Leica SL3-S

Leica's full-frame mirrorless model gains a 24MP version with faster shooting and a greater focus on video. **Andy Westlake** tries it out

For and against

- + Exceptionally robust build
- + Clear, straightforward user interface
- + Supports creative Leica Looks
- + Built-in Content Credentials support
- − Mediocre battery life
- − Screen only tilts up and down
- − Awkwardly placed ISO dial
- − No live view during continuous shooting
- − Massive price premium over similarly-specified models

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Data file

Sensor	24.6MP BSI-CMOS, 36 x 24mm
Output size	6000 x 4000
Focal length mag	1x
Lens mount	L mount
Shutter speeds	30min - 1/8000sec (mechanical), 60sec - 1/16000sec (electronic)
Sensitivity	ISO 100-100,000 (standard), ISO 50-200,000 (extended)
Exposure modes	PASM
Metering	Spot, centre-weighted, highlight, multi
Exposure comp	+/-3 EV in 0.3 EV steps
Continuous shooting	Up to 7fps (mechanical), 30fps (electronic)
Screen	3.2in, 2.3m-dot tilting touchscreen
Viewfinder	5.76m-dot, 0.76x magnification
AF points	779
Video	6K 30p; C4K 60p; Full HD 120p
External mic	3.5mm stereo
Memory card	1x CFexpress Type B, 1x UHS-II SD
Power	BP-SCL6 Li-ion
Battery life	315 shots
Dimensions	141.2x108.1x84.6mm
Weight	852g including battery

Introduced at the start of 2025, the Leica SL3-S is a high-end full-frame mirrorless camera that's designed for professional photographers shooting both stills and video. It shares its design with the 60MP SL3, but like the SL2-S that it replaces in Leica's line-up, it employs a 24MP sensor instead. This brings enhanced video features and faster continuous shooting at up to 30 frames per second, making it the fastest Leica camera yet.

Like its sibling, though, the SL3-S commands a significant price premium over similarly specified rivals. Indeed at £4,500 body-only, it costs roughly twice as much as the likes of the Canon EOS R6 Mark II, Nikon Z6III, Panasonic Lumix S5IIX and Sony Alpha A7 IV. That's particularly notable when you consider the fact that, thanks to Leica and Panasonic's 'L2' cooperation, the SL3-S shares much of its technology with the Lumix S5IIX.

This disparity reflects the fact that Leica can't compete with the larger Japanese makers on price (and indeed, actively chooses not to). So instead, it aims to build cameras that stand out in terms of design and reliability. As a result, the SL3-S boasts the kind of build quality that I'm almost contractually obliged to call 'bombproof', along with a highly refined user interface. But is this enough to justify its price?

Features

While the SL3-S employs a 24MP BSI-CMOS full-frame sensor like its predecessor, it's not exactly the same unit. Most importantly, it now includes phase detection

Image quality is very much on a par with other 24MP full-frame cameras
Leica SL3-S, 24-90mm at 69mm, 1/125sec at f/11, ISO 200

for autofocus, which should give better performance with moving subjects. It also provides a broader ISO 50-200,000 sensitivity range.

Subject recognition is on board, too, thanks to the Maestro 4 processor that's built using L2 technology. But it's not especially sophisticated compared to competing cameras, offering only eye/face/body detection for humans, plus animal detection. However, it should again count as an improvement over the SL2-S.

Continuous shooting is available at an impressive 30fps, complete with continuous autofocus. However, this requires using the electronic shutter, which can result in distortion, and shooting in 12-bit raw. Switch to the mechanical shutter and the speed drops to 7fps in 12-bit raw, or 5fps if you want to use 14-bit raw for maximum dynamic range. Uniquely, Leica shows you clearly what you're getting at each shooting speed, to help you choose the best option for any given situation.

In-body image stabilisation is built-in, and rated for up to five stops of shake reduction when shooting handheld. Naturally, this works seamlessly with native L-mount lenses, but it's also set up for adapted manual-focus lenses. To this end, the camera includes an extensive list of Leica M and R lenses that you can choose between, while when using third-party lenses, you can specify a focal length manually.

Leica has also included 48MP and 96MP multi-shot modes, with both handheld and tripod-based options included. These are based on Panasonic technology, which means that unlike many other brands, they should be genuinely usable. They generate a composite raw file in-camera, with the option to record a single-shot file alongside.

The SL3-S also becomes Leica's second camera to support Content Credentials image verification, following on from the M11-P. This means that it can attach temper-proof metadata to image files, either JPEG or raw. The providence of images can then be checked using free online tools. This isn't a feature that many enthusiast photographers will need, but it may well appeal to professionals.

Leica has included some impressive video specs, too, including 6K recording at 30fps, 4K at 60fps, and FullHD at 120fps. It's possible to record 6K video using the sensor's full 3:2 aspect ratio – so-called 'open gate' recoding – and then crop the resultant footage to different aspect ratios in post-processing.

Other high-end video features include internal ProRes 4:2:2 HQ recording at either 5.8K 30fps or C4K 60fps, which requires use of a CFexpress type B card. It's also possible to output HDMI-RAW at 5.9K 30fps to an external recorder. Another useful option that's surprisingly rare is direct recording to a USB-C SSD.

You get all the expected connectivity options via built-in Bluetooth and Wi-Fi, including image sharing and camera remote control, using the Leica Fotos app. If you own an iPhone, it's also possible to use a wired connection via USB-C, for increased speed and reliability. Camera-to-cloud support via frame.io is promised during the course of 2025.

The 'Eternal' Leica Look gives really bold, punchy colours
Leica SL3-S, 100-400mm at 174mm, 1/320sec at f/8, ISO 100

The Leica Fotos app also brings support for Leica Looks. These are more stylised JPEG colour profiles compared to those that come pre-installed on the camera. You can browse through them in the app and transfer the ones you like to the camera – or indeed, all of them.

Build and handling

Design-wise, the SL3-S is practically identical to the SL3. Indeed, the only distinguishing feature is that the Leica logo on the front is black, rather than white. This is good news for videographers who wish to avoid annoying reflections, if perhaps slightly negated by the Leica red dot. Operationally, though, the two cameras behave the same.

Design-wise, the SL3 uses a chunky SLR-shaped body that feels exceptionally robust, with an IP54 rating indicating protection against dust and water sprayed from any direction. It's a pretty hefty beast, though, at 141.2 x 108.1 x 84.6mm and 850g. The handgrip isn't as sculpted as those on its competitors, but it's still quite comfortable to hold.

Leica's design philosophy is distinctly different to other brands. Rather than having dedicated controls for every setting, programmable buttons dotted around the body can be configured to suit your needs.

You get three large control dials for changing exposure settings, plus a joystick for moving the focus point. Two dials placed under your right forefinger and thumb are used to change the shutter speed, aperture, and exposure compensation. Another dial on the top left sets the ISO. Unfortunately, though, it's rather inconveniently positioned, as you have to shift your left hand every time you want to make an adjustment, which gets very awkward with heavier lenses.

Leica has, however, provided an unusually neat way of engaging and disengaging Auto ISO. Spinning the ISO dial past its lowest ISO 50 setting brings up the option to switch to Auto ISO, using either the joystick or rear dial. You can change back to manual setting in a similar way.

There's no conventional mode dial; instead, clicking the rear dial inwards allows you to spin through the PASM quartet. Rear controls are extremely sparse, with just a column of three buttons (Play, Fn, and Menu) on the right-hand side of the screen, plus an unmarked function button beside the viewfinder.

Instead of a conventional power switch, there's a push-button control, with a glowing ring around its edge to indicate the camera's status. This is white in normal use, lights up red to highlight an error, flashes green during charging, and then lights up green when the battery is fully charged. It's a real improvement over the tiny charging LEDs used by other brands.

Both the main dials and the AF joystick fall nicely to hand while you're shooting. One irritation, though, is that you can't re-centre the focus point by clicking the joystick inwards, but have to use a custom button instead. Pressing the joystick activates autofocus or autoexposure lock, and can also act as AF-ON with continuous AF.

Two function buttons on the front of the camera are easy enough to reach, while the one beside the viewfinder required a slight stretch of my right thumb. However, the other two are placed behind the top control dial, which means they can only be operated with a significant shift in your grip. But that's fine if you assign them to functions you want to be able to access reasonably quickly, if not on a shot-by-shot basis.

Leica has clearly spent a lot of time refining the onscreen interface to make it easy to use, especially via the touchscreen. Touch points are nicely spaced out, and the onscreen status icons are all pretty clear. Tapping any of these icons allows you to change the setting it represents, which is even quicker than a conventional Q menu.

Personally, I think the SL3-S works best when you exploit its User Profiles to save camera setups for different kinds of subjects. These can store different combinations of settings and custom button assignments, and be given meaningful names

so you know what they're set up to do. So you could have setups called 'portraits', 'action', and so on, all saved for quick access.

Viewfinder and screen

Leica has used an excellent electronic viewfinder, with 5.76m-dot resolution, 0.76x magnification, and 120fps refresh rate. It's bright and detailed, giving a clear view all the way into the corners. Detailed exposure information is overlaid on black bars above and below the preview image, and the interface rotates when you turn the camera through 90° for vertical shooting.

Likewise, the screen is also very good indeed, measuring 3.2in diagonally and boasting 2.3m-dot resolution. But while it's welcome to see Leica adopt a tilting mechanism, it's a shame you don't get a third hinge for portrait-format shooting. This limits its usefulness to shooting in landscape format only, which feels distinctly out of date.

Leica previews colour and white balance, along with exposure over a +/-3EV range. In the default setup, there's no depth-of-field preview at all, but you can assign this to a custom button – I used one of the two on the front of the body. Unusually, a second press of the same button will preview any blurring effect of the shutter speed, which can be very useful for visualising long exposures.

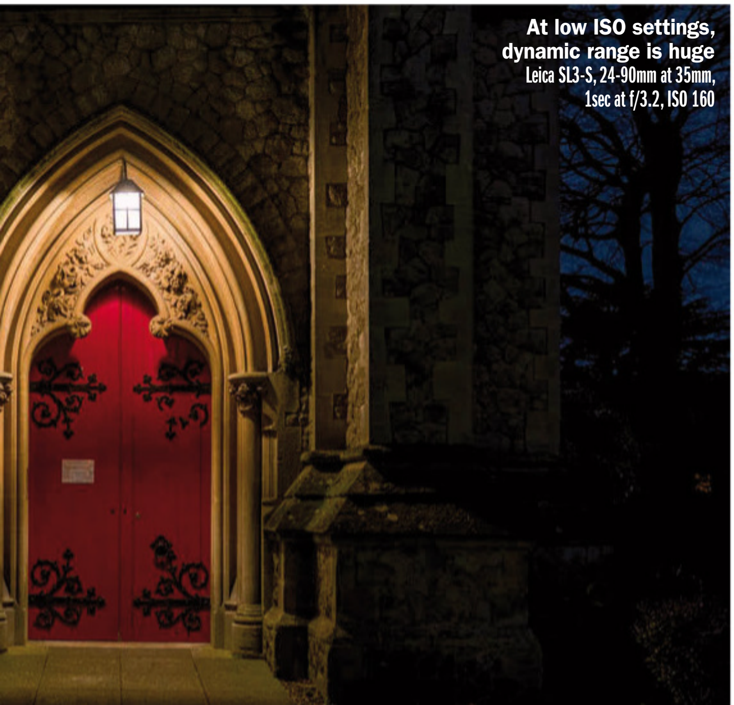
There's a good set of exposure and compositional aids on offer, including gridlines, electronic levels, a live histogram, focus peaking, and blinking highlights to warn of possible clipping. Helpfully, you can define four 'Info Profiles' with any combinations of these you choose, and then cycle through them with the FN button.

Autofocus

If there's one area where Leica has clearly benefited from its L2 technology partnership with Panasonic, it's autofocus. The firm's older mirrorless models relied on contrast detection AF, which works very well for static subjects. But like the Q3 and SL3 before it, the SL3-S now gains on-sensor phase detection, and this transforms its ability to follow those that move.

You also get a limited degree of subject detection, with the camera able to recognise and track people more effectively than before. Animal detection is also available, but labelled 'Beta'. Other cameras can recognise a wider range of subjects, including various kinds of vehicles.

Subject detection is selected from the same sub-menu as the various AF area options (multi-field, spot, field, and zone) and the conventional tracking mode. I think this makes a lot of sense in terms of usability, as it means they can all be accessed using a single custom button. When the camera recognises a



At low ISO settings, dynamic range is huge
Leica SL3-S, 24-90mm at 35mm, 1sec at f/3.2, ISO 160

Focal points

The SL3-S uses the same body design as the Leica SL3, just with a 24MP rather than 60MP sensor

Tilt screen

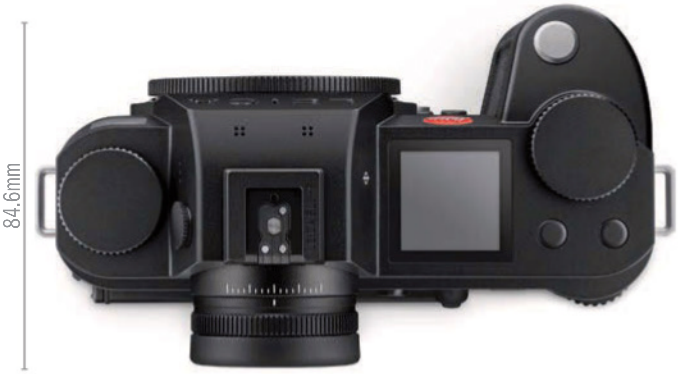
The 3in, 2.1m-dot touchscreen tilts up and down, but there's no additional hinge for portrait-format shooting.

Storage

Leica has included two card slots, one for CFexpress Type B and the other for UHS-II SD. They can be used either simultaneously or sequentially, or you can record raw to CFe and JPEG to SD.

Power

The BP-SCL6 battery is rated for 315 shots by CIPA standard tests. It can be recharged in-camera via the USB-C port.



Connectors

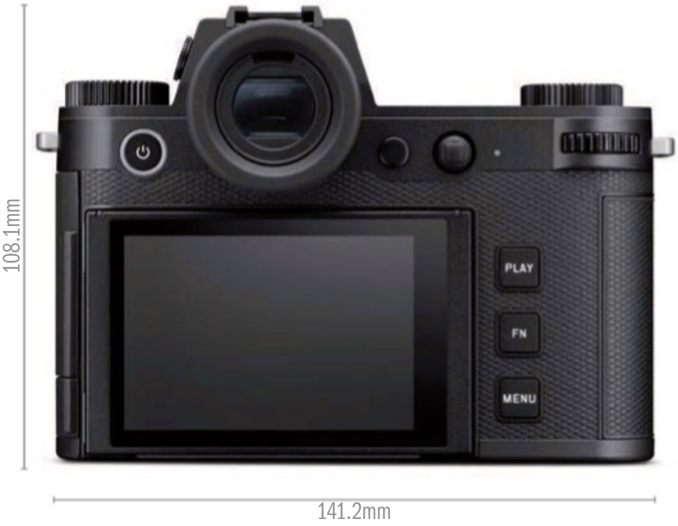
On the left side, beneath chunky rubber covers, you'll find USB-C, full-size HDMI, and 3.5mm stereo microphone and headphone ports. The latter two are both compatible with Leica's RC-SCL6 cable release (£90).

Top screen

A top-plate LCD display shows your key settings at a glance, including exposure mode, shutter speed, aperture, ISO, and exposure compensation.

L-mount

There's now a good range of designed-for-mirrorless full-frame L-mount autofocus lenses: 16 from Leica, 18 from Panasonic, and 30 from Sigma.



subject, it'll be outlined in green, with alternative options shown in yellow. You can then select between them using the joystick.

In practice, subject detection does a good job of recognising both humans and animals (including birds), and tracking them as they move around the frame. I tested the autofocus with local wildlife, primarily using the Leica Vario-Elmar-SL 100-400mm F5-6.3 telezoom lens. I don't think it's quite as good as the best 24MP cameras, such as the Nikon Z6III or the Canon EOS R6 Mark II, in terms of how quickly it acquires focus or the yield of perfectly sharp shots. But the SL3-3 still acquitted itself pretty well, and will certainly make your life easier compared to cameras that don't have subject detection.

Performance

In real-world use, the Leica SL3-S is every bit as refined as you'd expect. It responds instantly to the controls and touchscreen, and once you've got used to how it works, it never gets in the way of you shooting.

Like most current models, it's also reasonably quiet. The shutter is soft and discreet, so it shouldn't attract unwanted attention. It can be completely silent in electronic shutter mode, but then it can be susceptible to rolling shutter distortion if the camera or subject is moving.

When it comes to continuous shooting, that 30fps speed is certainly very impressive, and it comes with a massive buffer of 180 frames when shooting in raw. But it requires the electronic shutter, so again, you can get distortion if, for example, you pan the camera. Disconcertingly, though, the camera doesn't provide any visual feedback in the viewfinder to confirm when it's shooting with the electronic shutter – other brands employ a flickering frame. This means you can easily fire off large bursts of frames whilst wondering whether the camera is actually doing anything at all.

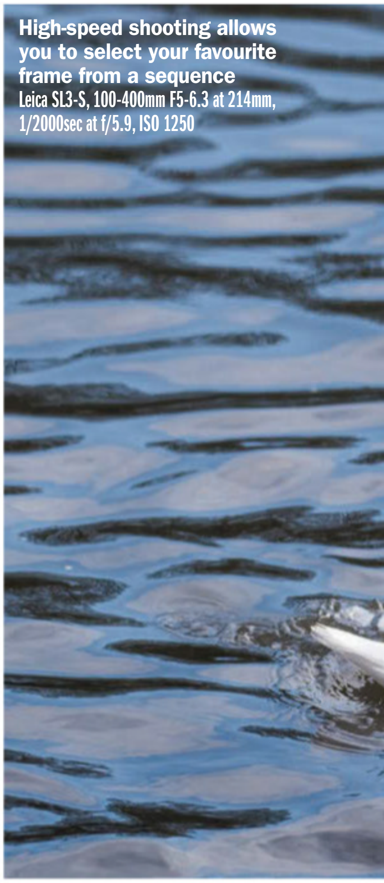
Perhaps the biggest problem with the SL3-S when shooting moving subjects, though, comes with live view between frames, or rather, the lack of it at any speed faster than 2fps. Instead, the camera plays back the frames you've just shot in the viewfinder, to give some indication of what's going on. This is fine with static subjects, or those that move along a clearly defined path. But it's almost impossible to keep track of those that move erratically, like birds in flight.

Another real weakness comes with battery life, which is rated for just 315 shots. This was reflected in my time using the camera – the battery drains unusually quickly, especially when you're just taking occasional photos and leaving the camera to drop into standby in between. I found myself topping it up at every opportunity, and you'll probably want to pick up a spare.

Metering is pretty dependable, and it's very easy to see in the viewfinder when you need to dial in exposure compensation to brighten or darken your image. Auto white balance is reliable too, although it can err a bit too much towards over-neutralisation for my tastes. I often preferred to warm things up in raw processing.

Leica's colour processing is decidedly neutral, especially in its standard colour mode. You can get punchier colours by switching to Vivid, which I preferred for general use. I also particularly like the Monochrome High Contrast option.

The various Leica Looks are also worth a try. They're very much in line with the current fashion for 'Film Simulations', with the colour ones boosting the contrast and tweaking the tint and saturation for more stylised results. Meanwhile the monochrome options offer relatively tasteful toning.



High-speed shooting allows you to select your favourite frame from a sequence
Leica SL3-S, 100-400mm F5-6.3 at 214mm, 1/2000sec at f/5.9, ISO 1250

In-body stabilisation allows you to get sharp handheld images at slow shutter speeds
Leica SL3-S, 24-90mm at 90mm, 0.3sec at f/8, ISO 800

Overall, though, I was happiest with the results I got from raw files. At low ISOs, you get good levels of detail and impressive dynamic range, with at least four additional stops of shadow detail recoverable at ISO 100 raw files. It's worth noting, though, that Adobe software gives a particularly neutral start point when processing Leica's DNG files. So it pays to play with all the adjustment sliders to get more attractive results.

If you do occasionally need more than 24MP, then both the high-resolution multi-shot modes work very well. The tripod version delivers a bit more detail than the handheld, but both do a good job of dealing with moving subjects without giving nasty artefacts.

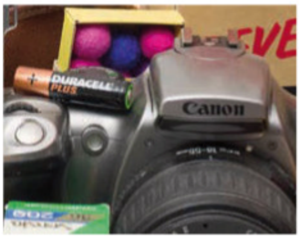
Image stabilisation is broadly on a par with other similar full-frame mirrorless models. Using the Leica Vario-Elmar-SL 28-90mm F2.8-4 zoom lens, I was able to get sharp handheld shots at shutter speeds down to about a second. That's handy for shooting in low light, or when you want to add creative motion blur to images.

ISO and noise

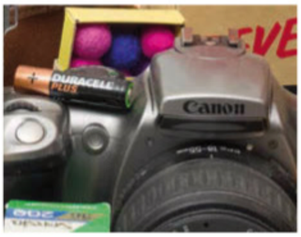
The crops below are taken from the same area in the picture above

In terms of image quality, the SL3-S delivers results that are very much in line with other 24MP full-frame cameras. Fine detail is retained very well up to ISO 1600, but it then blurs away progressively due to noise, and has essentially all gone by ISO 12,500. Beyond this noise has an increasing impact on shadow detail and colour saturation, with ISO 25,000 being the highest I'd willingly use with conventional noise reduction. You could go a stop higher with AI denoising, or possibly even two when necessary. But there's no rescuing ISO 200,000.

RAW ISO 100



RAW ISO 1600



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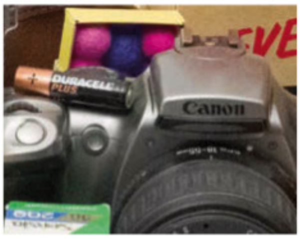
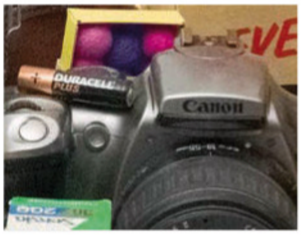
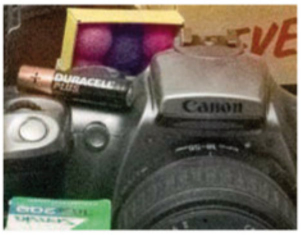


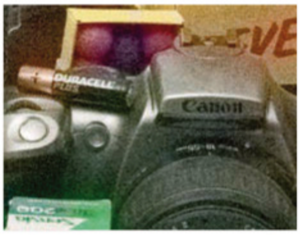
RAW ISO 50,000



RAW ISO 100,000



RAW ISO 200,000



Verdict

USUALLY, I have a lot of time for Leica cameras. Yes, they're expensive, but they often bring something unique to the table that you won't get from more mainstream brands. Things are more problematic with the SL3-S, though, as it's difficult to see the value proposition, except for very niche purposes.

That's not to say the SL3-S isn't an impressively capable camera. But the problem is that rivals like the Canon EOS R6 Mark II and Nikon Z6III are just as good, and in some ways even better, yet cost a great deal less money. And if you specifically want the SL3-S's advanced video feature set, you can get broadly the same thing with the Panasonic Lumix S5IIX. Alternatively, you can buy vastly capable high-resolution cameras like the Canon EOS R5 Mark II or Nikon Z8 for similar money to the SL3-S.

Essentially, as with the SL3, Leica is asking for a two-grand premium over similarly specified models for its build quality and user interface. But this feels like a much bigger psychological barrier when it represents doubling the price, rather than increasing it by 50%. For some professional photojournalists, the SL3-S's Content Credentials feature may be worth having. But it's difficult to see how it can make much sense for anybody else.

Amateur Photographer Testbench Recommended ★★★★

FEATURES	8/10
BUILD & HANDLING	9/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	7/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

London Camera Exchange

#Photographer of the Year 2025

Thank you to everyone who entered this year's competition. Our judging panel were overwhelmed by both the incredible quality and quantity of your submissions. Congratulations to our overall winner **Capri McPherson-Noel**, for her image '**Sunkissed Boy**', as well as to all the other category winners and finalists.

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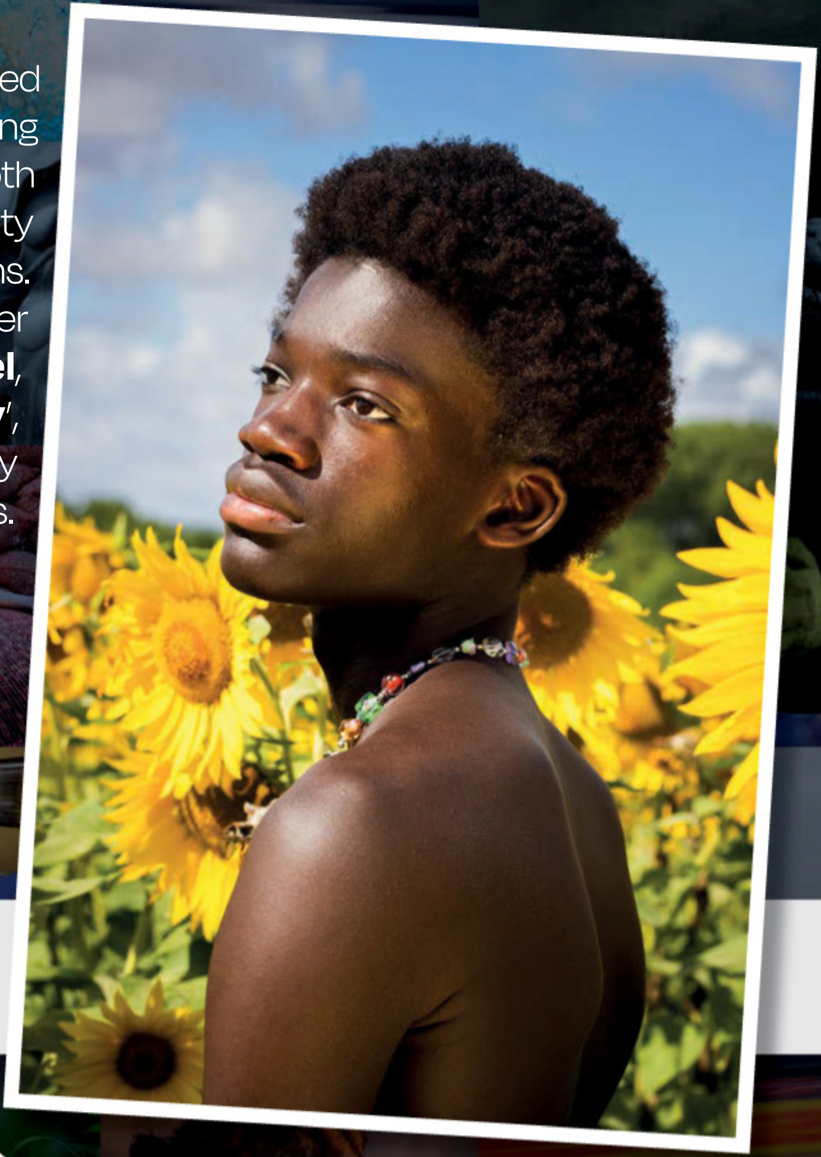
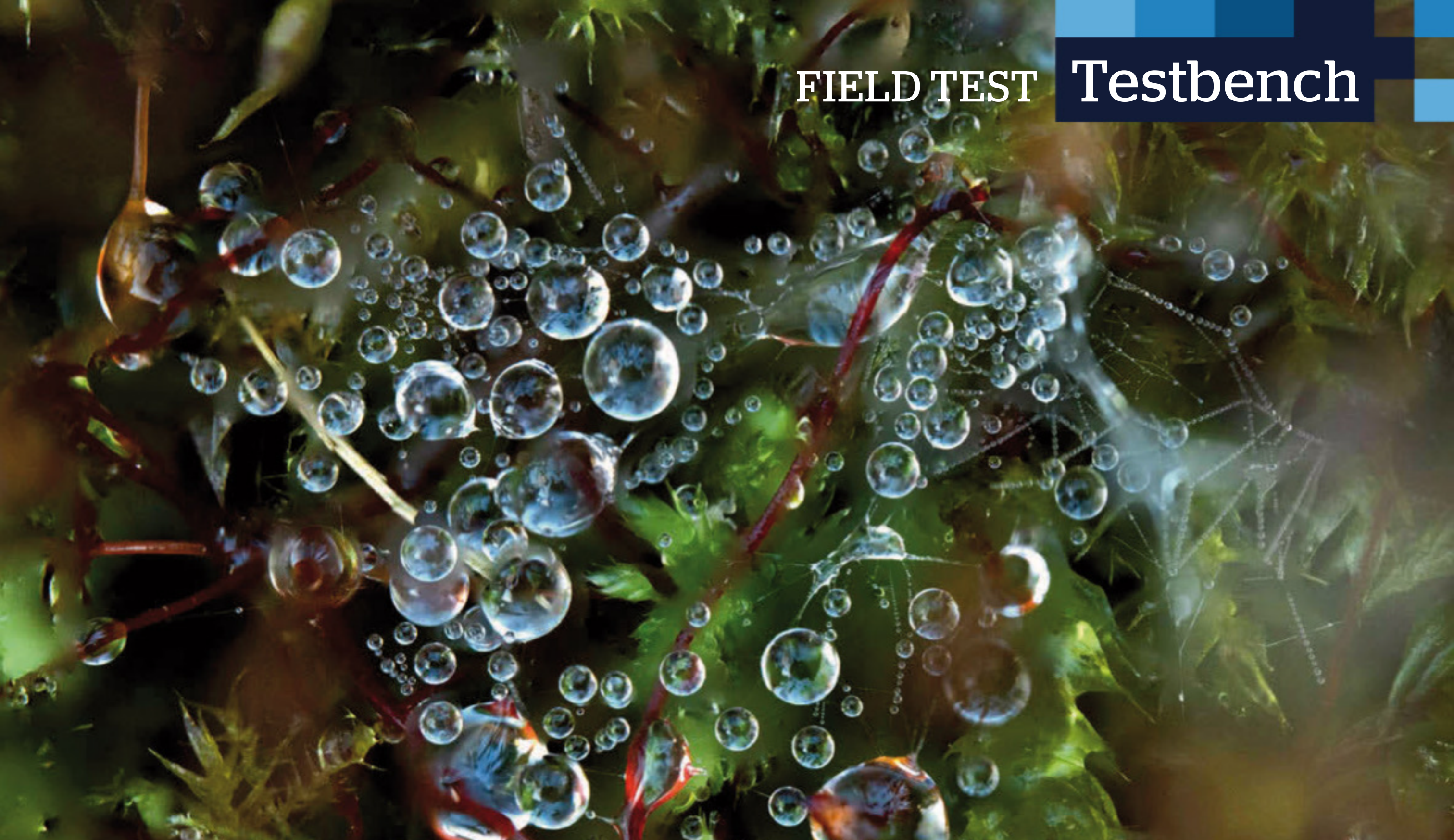




A focus-stacked image of dew drops on a cobweb, at 2x magnification
Nikon Z7II, 1/50sec at f/8, ISO 800

Larger than life on a budget

Alíz Kovács-Zöldi shares her experience of using the Pergear 100mm F2.8 2X Macro lens that gives twice life-size magnification

On my photo walks, my eyes jump from the overall view to small details all the time. A solitary flower popping its head through a brick wall, or the texture that frost leaves on otherwise mundane surfaces. The overlooked little nooks and crannies of the world. I believe the best gear is what you have with you, so I've captured these dainty scenes with whichever lens I've had on my camera. Ranging from standard primes to occasionally a telephoto with a macro switch. The results were nice, but not quite the same as what you can achieve with a dedicated macro lens. So naturally, when I had the opportunity to test Pergear's new 100mm F2.8 2X Macro lens, I was thrilled.

When you shoot close-ups, the difference between a regular lens and a true macro lens is that the latter has a 1:1 magnification, meaning that your subject is captured true to life size on your sensor. Some lenses offer even more, like the Pergear 100mm F2.8 2X. Here the 2X designation means that the lens can focus on a subject area as small as 18x12mm of your 24x36mm full-frame sensor and can magnify your subject twice-life sized.

Like other lenses from Pergear, the 100mm f2.8 2X is a manual-focus only lens. This is not a major issue as you would likely use manual focusing for precise adjustments, as AF tends to struggle with macro subjects. Before you start shooting you need to tell your camera which lens you are working with. To do this on Nikon, open the shooting menu and under 'Non-CPU lens data', add the lens's focal length and maximum aperture.

The aperture is also set manually at the ring closer to you. There are no electronics involved, so focal length and aperture information won't be registered in the EXIF data. This is not unusual for budget lenses, and at only £266 the Pergear is one of the cheapest dedicated macro lenses out there with a 2x magnification. It has a 0.11m working distance at 2x magnification, so you will need to get really close. This short distance can be problematic if you are planning to photograph skittish subjects like insects.

All that said, if you have never used a dedicated macro lens before, let alone a 2x magnification lens, I can tell you now you will be oohing and ahhing at every shot you take. At 2x magnification

Frost at 2x magnification
Nikon Z7II, 1/125sec at f/5.6, ISO 640

everything appears twice life-sized, and it reminded me of scenes from *The Secret World of Arriety*. I imagined tiny people taking shelter under the leaves and avoiding sharp blades of ice as they made their way across the minuscule landscape.

During the course of a few weeks, I took the lens with me on various walks and used it for abstract macro shots, nature close-ups, product photography and even took some portraits too. My favourite place to test was in the Cambridge University Botanical Garden. I planned my visit after a particularly cold night hoping to capture some frosty leaves in the morning light, and to visit the greenhouse in search of some exotic flowers. As I expected, the gardens and the lens didn't disappoint.

A tiny in-focus sliver of this orchid petal reveals interesting texture at 2x magnification
Nikon Z7II, 1/125sec at f/5.6, ISO 1000

Build and handling

The overall build quality is really good. I was surprised to see when I first unboxed it that it had a full metal body, giving it a more expensive feel. However, this construction adds considerable weight to the lens. If you are used to the lighter, plastic-bodied macro lenses this can feel quite heavy in comparison. It also has a metal mount, and no weather-sealing, but at its affordable price that's to be expected.

There are two lines of engraved scale markings filled stylishly with red paint next to the focusing ring. The first line tells you what magnification you are working with, whereas the second indicates the subject distance in feet and metres.

The metal body gives off a premium feel in your hands. But with its 790g weight, I sometimes struggled to keep it steady enough to shoot handheld, arms tucked in, feet planted, and breath stopped. It balanced well on my Nikon Z7II, but it would feel bulky and heavy on a smaller camera body.

I found both the focusing and aperture ring to be smooth, however a little too heavy to turn. This can make it challenging to focus handheld, especially taking into consideration its weight.

Challenges and surprises

I have to admit it took some time to get used to a fully manual lens after the convenience of lenses that can be controlled by the camera. For instance, I repeatedly tried to change the aperture on the camera's dial instead of the aperture ring on the lens. On the other hand, operating focus and aperture manually made me slow down, pay attention and enjoy the process more.

As it's a fully manual lens, it didn't display the aperture value when paired with my Nikon Z7II, however, the exposure simulation still worked. Another thing to keep in mind is to take notes of your settings as you shoot, because it won't register any EXIF data for aperture and magnification.

To gain more depth-of-field and utilise the sweet spot of the lens, I tried to keep my aperture around f/5.6 to f/8 most of the time. I found that it is capable of creating artfully blurred backgrounds at almost any aperture setting, especially at close-up distances. It also resolved a good amount of detail, considering just how affordable it is. For a budget lens, Pergear punched above its weight delivering beautiful image quality and good sharpness.

With a macro lens, the zone of focus is so incredibly small that the slightest movement can cause the subject to fall out of focus. So I would recommend using a tripod most of the time.

With its 100mm focal length, this lens also works well for portraits
Nikn Z7II, 1/500sec at f/2.8, ISO 100

However, it is not impossible to focus handheld. The focus peaking option on my camera proved to be a lifesaver both used mounted on a tripod and used in-hand.

Focus bracketing

Normally the easiest way to get front-to-back sharpness in a macro shot is to use automated focus bracketing in your camera, and then use focus-stacking in an editing software like Photoshop or Serif Affinity Photo to achieve that overall sharp look. But the first part of this method relies on your camera's autofocus capability. Without autofocus, I had to manually focus bracket images if I wanted to create wider areas in focus.

To do this, I moved the focus by hand then took an exposure after every small adjustment, slowly advancing the zone in focus from the very front to back. For this method, I definitely recommend using a tripod and delaying your exposure, or connecting your camera to your phone for remote control. Even the tiny movement of pressing the shutter can shake your setup out of focus.

When I compiled the image in Photoshop, I noticed there were areas that remained out of focus, even with the focus peaking option and stacking 30 exposures. I would love to get my hands on a macro rail for another time and adjust focus precisely.

Alíz using the Pergear 100mm F2.8 2X Macro

The lens is subject to focus breathing, so as I gradually adjusted the focal point the scale of the scene changed, even though the position of the camera didn't. This is a fairly common issue with macro lenses and can be mitigated in software by auto aligning the images and cropping in after stacking them.

Another tip is to keep your subject flat and parallel compared to the sensor of your camera and gain more area in focus. However, this will only help if your subject is relatively flat to begin with.

When directed towards a bright light source, the lens is prone to considerable flare and ghosting, so a lens hood would have been a welcome addition. However, when used creatively it can also be a useful aesthetic tool to achieve striking images.

Portrait and product use

Apart from using it for the obvious close-up subjects, the Pergear 100mm f/2.8 can double-up as a portrait lens. The 13 blades of the aperture diaphragm and the bright aperture deliver pleasing bokeh, allowing you to isolate your subject from the background beautifully. Since it is a manual-focus lens I won't recommend it for fidgety subjects; it can be better suited for studio use where your subject's distance is more controlled.

As for product photography, macro lenses have always been a favoured choice. It is a great tool to capture delicate details and draw attention to certain features, as you are able to highlight parts of a product which you'd almost struggle to see with your own eyes. As I was photographing a vintage ring the tiny chips along the stone's etching revealed themselves at 2x magnification.

Conclusion

After getting used to its quirks I thoroughly enjoyed using this lens. To capture things larger than life and see the world around you in a different scale is mesmerising. It is a special-purpose lens, ideal for macro and product photography and the occasional portrait. If you are considering taking a step into shooting macro but your budget is limited, this lens is ideal.

Other brands provide lenses with similar specifications. The TTArtisan 100mm F2.8 Macro 2X lens is in the same price range and has cold shoe mounts for attaching lights or other accessories, a clicked aperture ring, and a longer focus throw on certain models. There is also the Laowa 100mm F/2.8 2x Ultra Macro APO, but it costs over twice as much, at £560.

If you are happy to make a compromise on using a fully manual lens, the Pergear 100mm F2.8 2X Macro provides a very affordable entry option to the world of macro photography, while delivering surprisingly good optical quality.

Data file

Price: £266
Filter thread: 67mm
Lens elements: 14
Groups: 9
Diaphragm blades: 13
Aperture: f/2.8 - f/22
Minimum focus: 0.30m
Length: 157mm
Diameter: 80mm
Weight: 790g
Lens mounts: Sony E, Nikon Z, Canon RF, Canon EF, Leica L, Fujifilm X
Included accessories: Caps

3 Legged Thing Camera Desk Mount System (CDMS)

Amy Davies checks out a solution for shooting tabletop stills and video - especially with a smartphone

- From £17.99 ● 3leggedthing.com

If you're keen on photographing or filming subjects on or at your tabletop or desk, you might already know what a pain it is trying to use a regular tripod.

Somehow, no matter how hard you try, the tripod's legs get in the way, and it's tricky to get the height or angle you need, even if you're using a tripod with a central column that can be set horizontally.

That's where this nifty little system from 3LT comes in extremely handy. The basic kit consists of the same centre pole you'd find in a tripod, however at its base is an adjustable clamp for attaching it directly to a table or desk.

Even better – or perhaps, giving you more flexibility – is either of the two additional options. There's Kit 1A, which, in addition to the pole, comes with an auxiliary arm which can be attached to the pole wherever you need it to be, and also features a ball head on the top. Kit 2A, meanwhile, has the pole, the arm, plus an extra arm that can be connected either to the pole's ballhead, or the auxiliary arm to make an articulated horizontal arm.

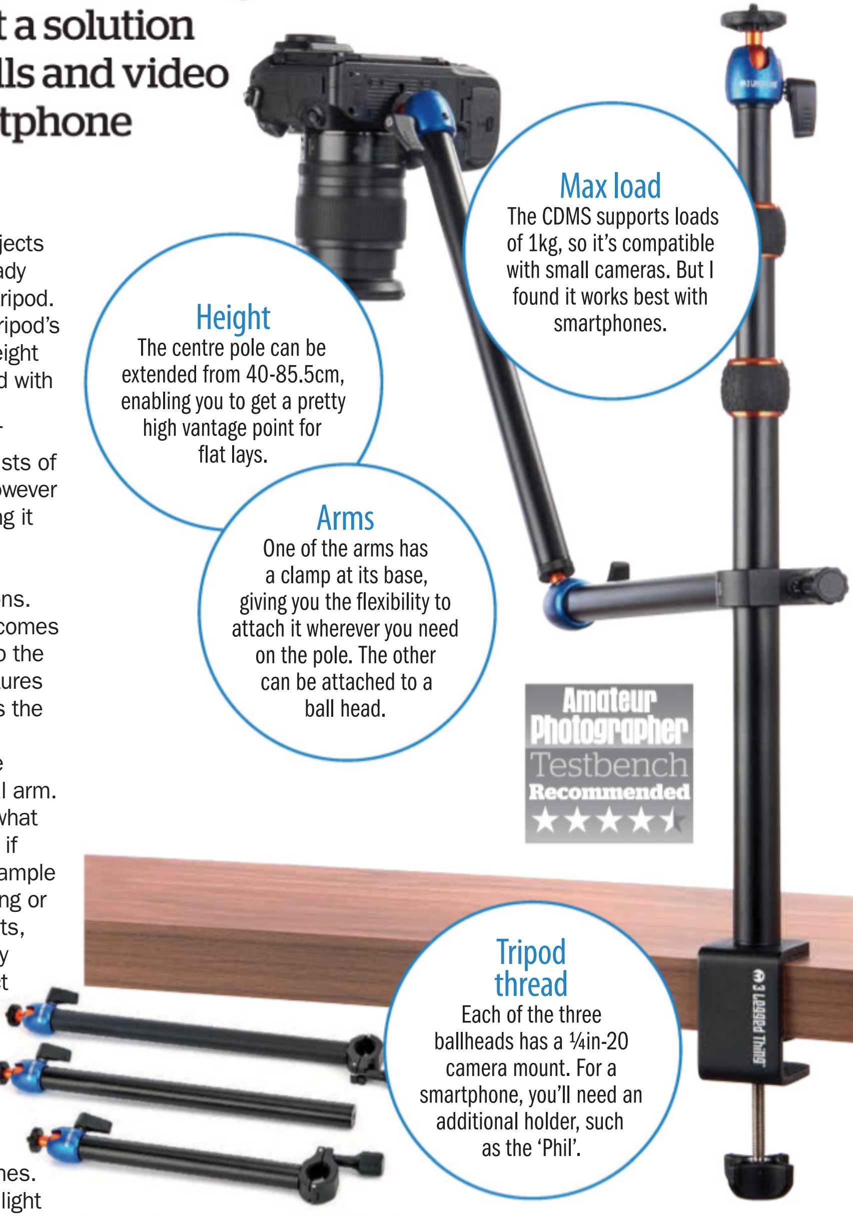
Which kit you need very much depends on what you intend to use it for. The basic kit is useful if you're filming things at regular angles – for example pieces to camera, or demonstrations of building or cooking something. However, with the other kits, you can position your camera or phone directly above the subject – handy for flat lays, product photography, filming product unboxings, and other things which content creators may find they have a need to do. Kit 2A gives you the flexibility to use something else, such as a ring light or a microphone, too.

Although the CDMS supports weights of up to 1kg, I've found it to be best with smartphones. Even cameras you might think of as relatively light can be a bit wobbly, which is less than ideal, particularly for video. To that end, I've been using the CDMS with the new 'Phil' multi-functional smartphone mount, to hold my device securely.

Verdict

This is a very straightforward bit of kit, but it's one that having had for a while, I'm not sure how I managed without it. It makes shooting on your tabletop easy and fuss-free, and it's not too expensive either. I'd recommend Kit2A for maximum flexibility, as well as the Phil smartphone holder.

ALL PRICES ARE APPROXIMATE STREET PRICES



Height
The centre pole can be extended from 40-85.5cm, enabling you to get a pretty high vantage point for flat lays.

Max load
The CDMS supports loads of 1kg, so it's compatible with small cameras. But I found it works best with smartphones.

Arms
One of the arms has a clamp at its base, giving you the flexibility to attach it wherever you need on the pole. The other can be attached to a ball head.

Tripod thread
Each of the three ballheads has a ¼in-20 camera mount. For a smartphone, you'll need an additional holder, such as the 'Phil'.

Amateur Photographer Testbench Recommended ★★★★½

At a glance

- 3 desk mount kits and 2 auxiliary arm options
- Centre pole with desk/table clamp
- Omni-directional ball head
- Made from magnesium alloy
- Can support lightweight cameras, smartphones and accessories up to 1kg

PHIL SMARTPHONE HOLDER

This useful smartphone holder works with the CDMS, but also other Arca-Swiss compatible tripods and accessories. It's lined with rubber to protect the edges of your phone, and can be extended to fit different device sizes. A knurled ring is used to move swiftly from portrait to landscape format. It comes in four colours for £29.99.

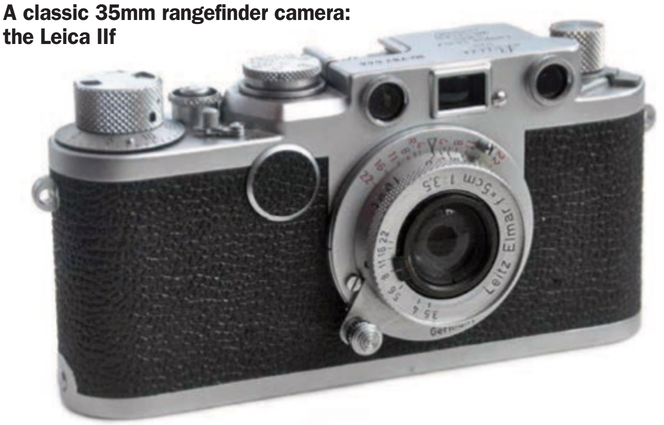
Tony Kemplen on the ...

Leica IIf

A Leica II series 35mm camera amazingly picked up for £6 some 20 years ago

Leica is one of those names for which the overused term 'iconic' would not be out of place. Developed by Oscar Barnack, these small 35mm cameras changed the face of photography in the 20th century. Their small size and ability to take 36 exposures before reloading meant that photographers could take more photos with less fuss than was possible with earlier generations of cameras. As a result photojournalism, particularly war photography, was revolutionised.

The street photography genre was largely born of these discreet cameras, with Henri Cartier-Bresson, HCB to aficionados, being one of the best-known practitioners. Various prototypes were developed from 1913 onwards, but it wasn't until 1925, a hundred years ago, that the first commercial production model was marketed.



A classic 35mm rangefinder camera: the Leica IIf

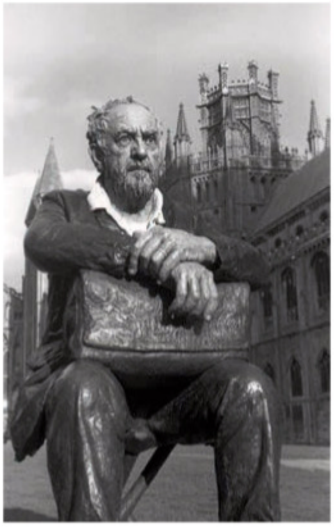
There are two main families of Leicas, the original LTM (Leica Thread Mount) series and the M series. The former used a 39mm screw fitting for the lenses, while the latter, introduced in 1954, used a new bayonet mount. For a while, both types were in production, until the LTM series was discontinued in 1960.

Because of the esteem in which Leicas are held, people tend to assume that they're very expensive, and of course some are. But they don't have to be. A quick glance at the websites of dealers who advertise in AP shows that a body can be picked up from £150 upwards and a lens for a further £100 plus. To my mind the most classic-looking Leicas are the II and III series, and as luck would have it, these are the most affordable.

So while the commoner Leicas won't break the bank today, it's almost embarrassing to say that my dad paid £6 for this IIf in a junk shop around 20 years ago. The case was scruffy, but the camera was in good working order. It doesn't quite match the £2 that I paid for a Contax Ia in a different junk shop a few years earlier, though that one wasn't fully functioning and needed £60 spending on repairs.

Whole books have been dedicated to the minutiae of various Leica models. But in essence, the I series had no rangefinder, the II series added a rangefinder which used a separate eyepiece, and the III series merged the rangefinder with the viewfinder. The range of shutter speeds also improved with each iteration. Over the years the external appearance of the LTM range changed very little, so my specimen, which was made in 1955, looks very much like its pre-war ancestors.

Orwo NP54 black & white film dates from around the same time as the camera and has long since been discontinued. I had a roll of it in my stash, so this seemed as good a time as ever to use it. Unlike HCB, I lack the confidence to brandish my Leica at passing strangers, but this subject, a sculpture by Sean Henry outside Ely Cathedral, didn't seem to mind.



Sean Henry's sculpture 'Seated Figure' outside Ely Cathedral

See more of Tony's photos on **Instagram @tonykemplen** or at **flickr.com/tony_kemplen**

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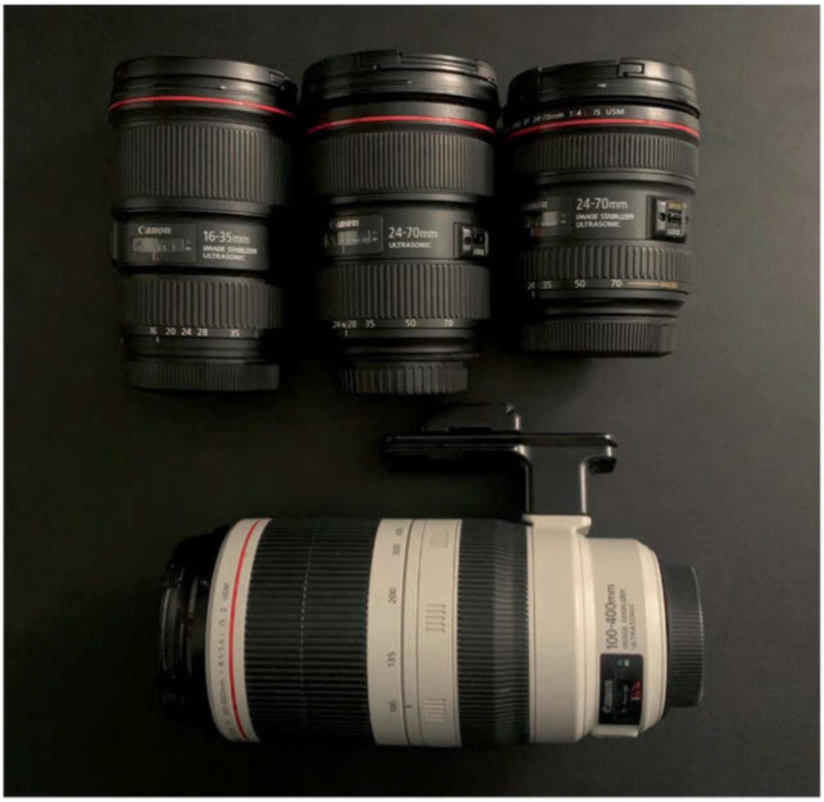
EF vs RF lenses -
Do you really need to upgrade?

As lens prices continue to soar, is upgrading your gear a game-changer for your photography or just a boost for your ego? **David Clapp** weighs in

This non-image-stabilised lens is saved from handheld camera shake by the Canon IBIS system making this lens extremely viable and affordable
Canon EOS R3, Canon EF 24-70mm f/2.8L IS II USM, 1/40sec at f/4, ISO 1600



Top: My four regular lenses – surprisingly I often take two EF 24-70mm lenses, both f/2.8 and f/4, simply because the f/2.8 is used for the night sky

SA CONTROL
Canon
100

Above: I have used this beautiful optic, the Canon RF 100mm f/2.8L Macro IS USM, for all manner of styles and it never ceases to amaze me how good it can be for both stills and video

The Canon RF system has been around for seven years. Personally, I was a very late RF adopter indeed. It was only in March 2023 that I finally replaced my workhorse Canon EOS 5D Mark IV with a Canon EOS R3. Ask David Clapp the photographer or the director of David Clapp Photography Ltd if he would 'like a new camera' and the answer will be somewhat polarised. My business rule is that I upgrade cameras every seven to eight years, when features arrive that I cannot live without. What about the lenses? Did I upgrade the lot? I did not.

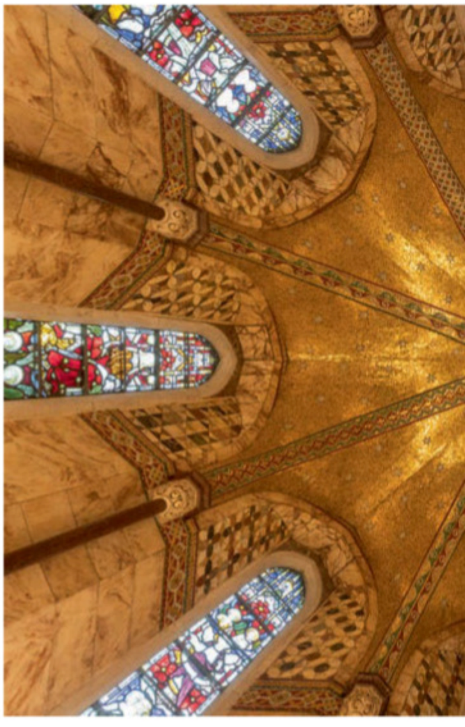
Let's discuss this opportunity in different ways and in no particular order – operational, technical and cost-effectiveness. There are a lot of lenses in the RF and EF range and a lot of styles, genres and equipment requirements, all of which are impossible to cover.

The start of the golden age

I see the start of the golden years of EF lens technology when the trinity of lenses arrived – the Canon EF 16-35mm f/4L IS USM (May 2014), Canon EF 24-70mm f/4L IS USM (January 2013) and the Canon EF 100-400mm f/4.5-5.6L IS II USM (November 2014). As a collector of alternative lenses, I had spent the last decade using adapted Contax, Nikon, Olympus and even Pentax medium format glass on my Canon EF system. What was the reason? Different ways of working? Nostalgia?

Shot at f/16, a huge depth of field and great sharpness from this very affordable lens
Canon EOS R5, Canon EF 24-70mm f/4L IS USM, 1/40sec at f/16, ISO 400

Using an Aerochrome drop-in filter makes the setup so quick to use, no need to screw infrared filters on and off
Canon RP Full Spectrum, Canon EF 100-400mm f/4-5.6L IS II USM, 1/200sec at f/8, ISO 200



The answer was lens sharpness.

This trio of EF glass that I bought between 2014 and 2016 was so good, that I didn't need manual-focus glass any more and slowly sold them all. Mechanics don't sell their tools when certain models cease production, so I was cautious at first. I now feel that the same approach could be happening again, but will it make my images better?

My confusing setup example

I confess, I currently own just one RF lens – the Canon RF 100mm f/2.8L Macro IS USM lens – but I have used many RF lenses during my work with Canon. I currently own three RF bodies, the Canon EOS R3, a modified EOS Ra for astro photography and a full spectrum Canon EOS RP for infrared (with an EOS 5D Mark IV as backup).

The EOS R3 is an easy camera to please for my static world of untracked images, so I use all legacy EF glass (other than the Canon RF 100mm Macro IS USM) with a single EF/RF adapter.

The EOS Ra is out in its own orbit, used with a range of optics for wider field astro photography – the Canon EF 24-70mm f/2.8L II USM, the Samyang 135mm F2.0 ED UMC and a Canon EF 200mm f/2.8L II USM. This sensor modified setup is mounted on an astronomical tracking mount, so it doesn't need autofocus or image stabilisation either.

Then there is the Canon EOS RP infrared setup. This uses the EF/RF drop-in filter adapter to position infrared filters between the lens and camera body.

On any one trip, let's take Namibia for example, I will use all three systems at once. Now imagine I had upgraded to all RF – the Canon EOS R3 would undoubtedly appreciate the change (but perhaps not necessary in my world), the EOS Ra would see no difference other than perhaps a replaced

The RF macro is one of my prized lenses. So powerful for both video and stills, this commercial clothing shoot (handheld) was a breeze even in last light
Canon EOS R3, Canon RF 100mm F2.8 L Macro IS USM, 1/125sec, f/2.8, ISO 100

Beautifully detailed right out to the corners, the EF 16-35mm f/4 is a stellar lens on a lower-megapixel camera
Canon EOS R3, Canon EF 16-35mm f/4 IS USM, 1/20sec at f/8, ISO 1600

Conversion costs

Do you have a spare ten grand plus? Many photographers have taken the popular route of 'selling everything' and simply starting all over again. Let us imagine you're about to do exactly that, who cares about the cost.

Let's replace our trinity with the RF 15-35mm F2.8L IS USM (840g), the RF 24-70mm F2.8L IS USM (900g) and the RF 100-500mm F4.5-7.1 IS USM (1,530g). Two out of the three lenses are slightly heavier than the EF glass, but the RF 100-500mm is slightly lighter. The IS is a marked improvement, but let's assume they are to use with an IBIS sensor.

Cost-wise, I can let you know that by using MPB's online store (at the time of writing), the total cost of an 'excellent' condition second-hand trinity of RF lenses would cost £5,527, whereas the EF equivalent in excellent condition will cost £2,968.

Now let's buy all new RF kit brand new – that's £7,770. Second-hand RF will have saved £2,243, but if you went with MPB's excellent-condition EF trinity, then you just saved a whopping £4,802. Oh, and I almost forgot; you will need an adapter, which is £119.

Another important point: Let's quickly compare the EF 100-400mm f/4.5-5.6L IS II USM and the RF 100-500mm F4.5-7.1L IS USM. If you add an Extender 1.4x III to the EF lens, your lens changes to a 140-560mm f/5.6-8. Now add an RF 1.4x to the RF lens – you now get 300-700mm.

Hang on, why is this not 140-700mm? This is because the rear element would collide with the converter, so it is restricted to 300mm. Personally this causes me an issue for static travel photography images, but as the RF 100-500mm F4.5-7.1L IS USM is more for the action sports photographer, most will accept the limitation and welcome the extra reach.

‘Using the RF and EF glass on a 24MP camera (my EOS R3) will see little difference in sharpness’

Canon RF 24-70mm f/2.8L IS USM for wide field night skies, but I would be changing adapters occasionally.

As for the EOS RP, the whole system would become a total pain. I would have to change all my filters, abandon the drop-in filter adapter, buy screw-on filters and adapter rings, take them off when using the lenses back on the EOS R3. With infrared as a major part of my work, my workflow would suffer greatly.

Thinking it through

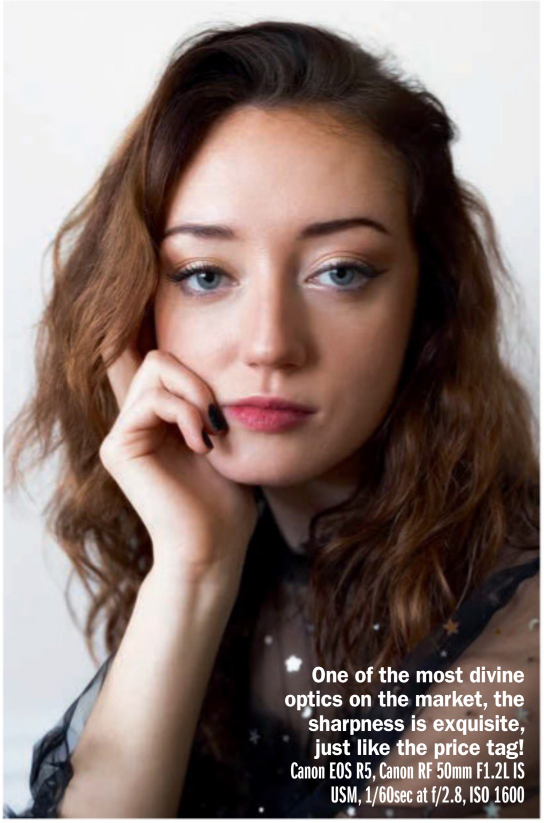
It is apparent my own choices are somewhat specific, but expensive choices need to be adaptable. As a travel and landscape photographer, I rarely require modern high-octane features, but I am very glad I have them. Using the RF and EF glass on a 24MP camera (like my EOS R3) will see little difference in sharpness, as the resolving power of any Canon L lenses from the past 12 years is impeccable, including many notable lenses in the consumer range.

Yet we have seen huge increases in megapixels. The 45MP EOS R5 and the Mark II version will appreciate the RF glass immensely. The Canon RF 100-500mm F4.5-7.1 IS USM lens, which is incredibly responsive, works beautifully with tracking, image stabilisation and handling that outweighs the EF 100-400mm f/4.5-5.6L IS II USM, but if you rarely need these features then the EF is an absolute bargain.

Before I forget, the RF 100mm F2.8L Macro IS USM I bought has served well for video content, portrait shoots, astro photography, landscapes and as a macro lens, of course. The EF version is also a superb bargain, so my conclusion is there is no definitive conclusion. You need to think things through.

If you can afford the RF glass, then you’re in for a treat. You are also future-proofing yourself for years to come. If you can’t afford a certain focal length, then look back in time and find an EF lens that will do if for a lot less. Cherry-pick the gems from Canon’s remarkable legacy glass.

As I said at the start, this is the golden age and things could not look any more golden than they do right now. AP



One of the most divine optics on the market, the sharpness is exquisite, just like the price tag!
Canon EOS R5, Canon RF 50mm F1.2L IS USM, 1/60sec at f/2.8, ISO 1600

The bargain of the century, this budget EF lens makes a stellar sharp flat field astro lens, and is well known in the industry as a top performer
Canon Ra, Samyang 135mm F2.0 ED UMC

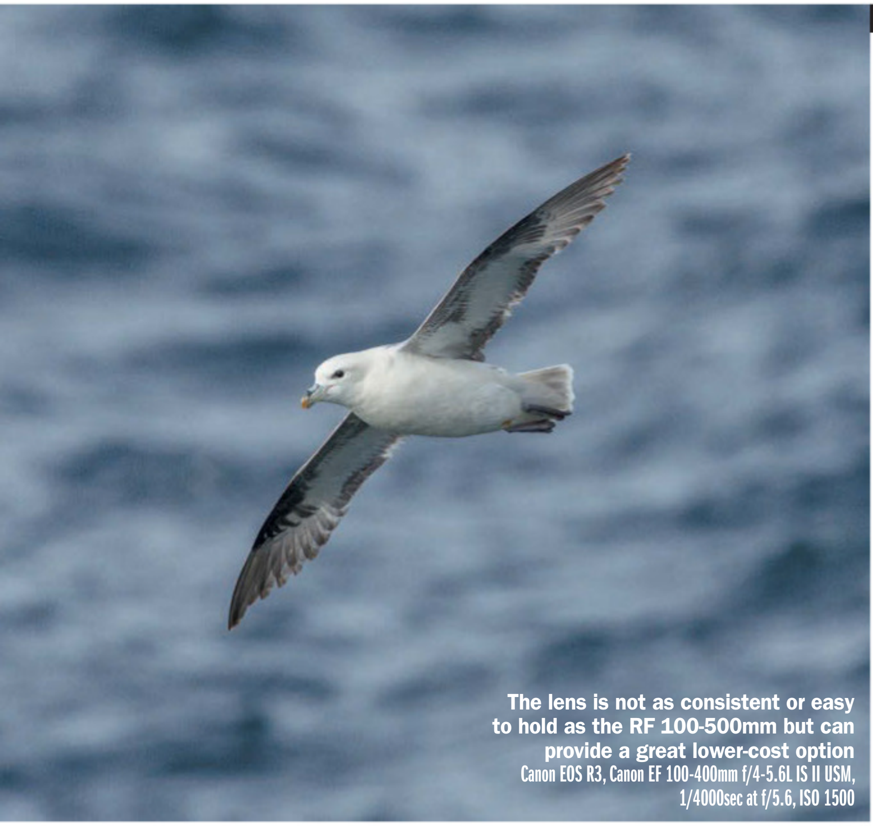
RF CONSUMER HIGHLIGHTS

The RF lens range is staggering and has lenses for any price point. There are some stellar non-L series lenses in the RF line-up that should not be ignored

Canon RF 24-240mm F4-6.3 IS USM
This is one of the favourites of the consumer range, which many users believe is just as good as the L series range. Combine this with any in-camera 1.6x crop mode and you effectively have a single lens 24-384mm solution.

Canon RF 50mm F1.8 STM
This nifty-fifty has always been a classic walkaround optic and the legacy of the EF model continues. An almost ‘pancake lens’, it is lightweight and sharp even at f/1.8. The 50mm lens is a personal favourite for street photography.

Canon RF 85mm F2 Macro IS STM
This is a beautiful lens and one that has impeccable sharpness right across the aperture range. It’s also got an impressive close-focusing distance of just 35cm, making this a very affordable portrait and close-up lens.



The lens is not as consistent or easy to hold as the RF 100-500mm but can provide a great lower-cost option
Canon EOS R3, Canon EF 100-400mm f/4-5.6L IS II USM, 1/4000sec at f/5.6, ISO 1500

Why It **Works**

I managed to shoot this fulmar tearing through the Irish skies at high speed with the Canon EF 100-400mm f/4-5.6L IS II USM and EF 1.4x III teleconvertor. Using the Canon EOS R3 made this one of the best tracking experiences I have ever attempted, but it will be a workout. Once you've added the RF adapter into the mix, it totals 2.9kg. For reference, the Canon EOS R3 and Canon RF 100-500mm F4.5-7.1 IS USM weighs 330g less.

If you think that's not too much extra, you have to consider a cantilever effect. All that RF weight is closer to the camera body, so the EF setup will feel so much heavier than the RF. I found myself getting quickly tired.

The camera lost tracking when the bird flew in front of similar-coloured rocky cliffs – I wonder how much better an RF 100-500mm would have tracked? Regardless, it was an excellent outcome for a roadkill-level wildlife photographer like me.

Handheld shooting while talking to a Dartmoor dog walker on Christmas Day, with the 1.4xIII, the combination is extremely powerful
Canon EOS R3, Canon EF 100-400mm f/4-5.6L IS II USM, 1/1250sec at f/8, ISO 100

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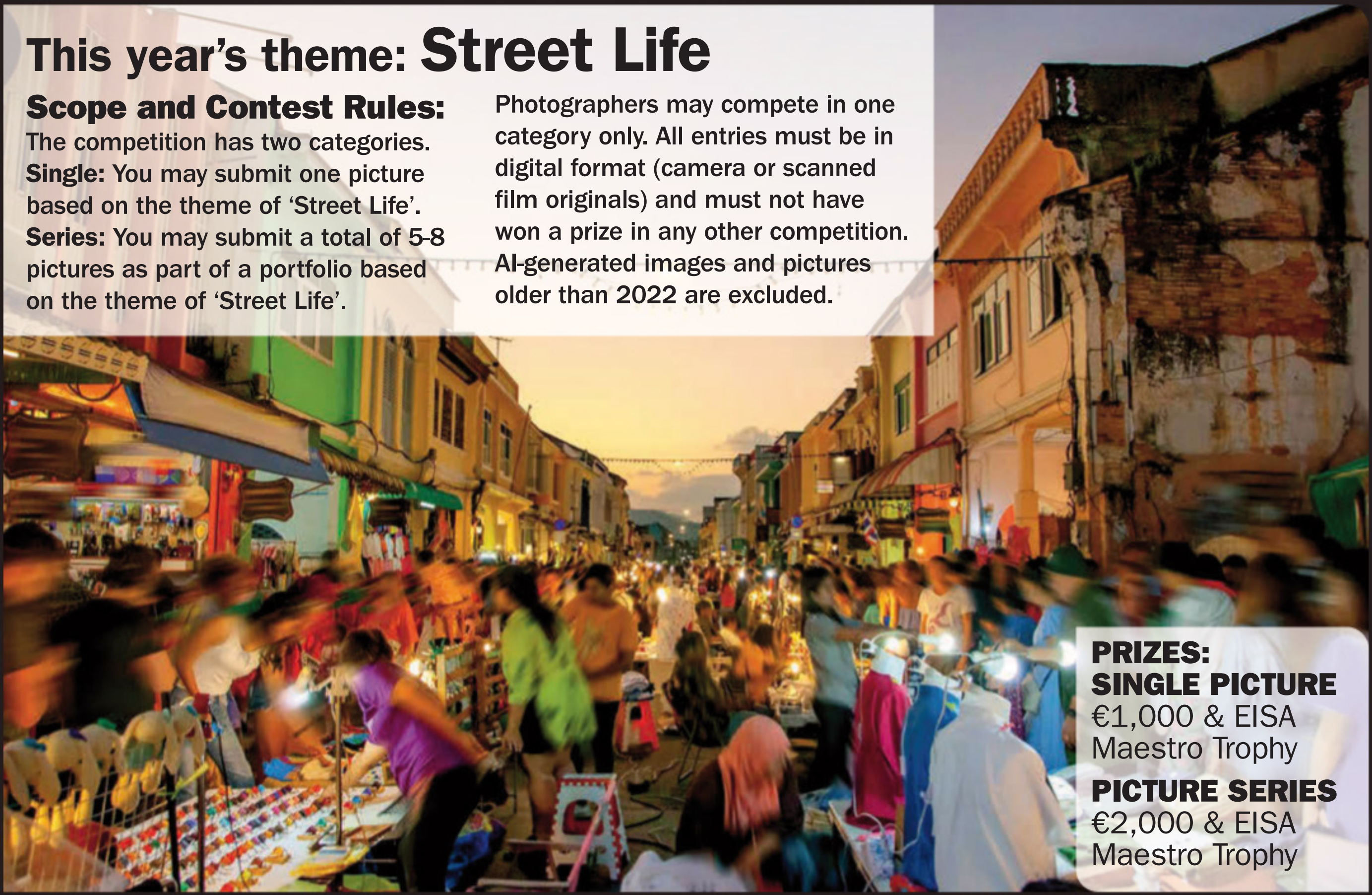
THE EISA PHOTOGRAPHY MAESTRO CONTEST 2025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This year's theme: Street Life

Scope and Contest Rules:

The competition has two categories.
Single: You may submit one picture based on the theme of 'Street Life'.
Series: You may submit a total of 5-8 pictures as part of a portfolio based on the theme of 'Street Life'.

Photographers may compete in one category only. All entries must be in digital format (camera or scanned film originals) and must not have won a prize in any other competition. AI-generated images and pictures older than 2022 are excluded.

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Email your entry (single image OR series) to: ap.Maestro@kelsey.co.uk. Images must be JPEG and a minimum of 2,000 pixels on the longest side. AP will choose the winners and publish them in a July issue. The first-placed winners will receive a one-year digital subscription to AP and go forward to the International round.

National Maestro winners will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for Single and Series winners: €500

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INTERNATIONAL JUDGING: JUNE 2025
The winning entries from each of the 15 participating EISA countries will then be judged together at the Association's General Meeting in June 2025. The final results of the International Maestro contest will be celebrated at the EISA Awards Gala in September 2025 and revealed, online, alongside the EISA product Awards on 15 August 2025.

The winning international photographs will be published in the Sept or Oct issues of all 15 EISA photo magazines/websites. Circumstances permitting, winners will be invited to the EISA Awards ceremony in Sept 2025

For further details, terms and conditions visit www.eisa.eu/maestro and www.amateurphotographer.com

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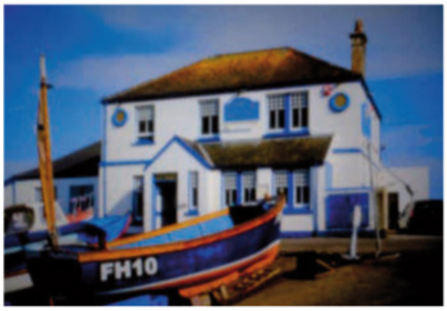
Write to the Editor at **ap.ed@kelsey.co.uk** and include your full postal address. Please don't send letters in the post as there is no one in the office to receive them. Replies are from the Editor unless otherwise stated

LETTER OF THE WEEK

Know the drill


© MARTYN PEARCE

Martyn took this with a DIY pinhole lens

In response to Gordon Degg's letter 'Driller is killer' in the 4 March issue. Gordon drilled a 0.02in hole in his camera's body cap, but really, a much smaller pinhole around 0.2mm is what is needed.

The pinhole needs to be perfectly round and made in very thin material. So it would be better to drill a 6mm hole in the cap, then stick an aluminum foil disc behind the hole and then make a tiny hole in the foil with the extreme tip of a pin. Or better still, buy a ready- made laser-cut pinhole. The back of the disc needs to be matt black or partly covered in black felt to avoid reflections.

An indoor shot that I took was taken with a 0.2mm laser-cut pinhole fixed into a Fujifilm body cap. The hole is cut in a 0.05mm thick stainless steel disc. This one (above) is of the Paris Hotel, Coverack, in Cornwall (4.3 seconds at ISO 800).

Yes, you will always get soft resolution using a pinhole but you will get an almost infinite depth of field. The distance from pinhole to sensor in my Fujifilm APS-C camera is about 23mm. And the result of dividing 23mm by the pinhole diameter of 0.2mm gives 115.

Which means that I have a 23mm F115 pinhole cap.

If you choose the right subject, then the soft images produced can look great. But the sensor must be perfectly clean. Tiny specks of dust will show up as big spots.

Martyn Pearce

Our letters page is always educational. We're putting the drill back in the letters page toolbox now, but thanks Martyn, this is a lovely pinhole capture!

LETTER OF THE WEEK WINS A SAMSUNG 256GB PRO PLUS MICRO SDXC CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

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That's the spirit

I write books, articles and a blog about the paranormal and I wondered if any of your readers could contact me with their experiences/ pictures of ghosts, UFOs or any other strange phenomena. I don't have to print anyone's names if they want to remain anonymous. I can be emailed at andyowens1@hotmail.co.uk; or by post at Andy Owens, 65 Woodlands Avenue, Halifax, West Yorkshire HX3 6HJ.

Andy Owens

Bell tolled for Tokina?

Your 25 February edition had a news item about the launch of a new Tokina lens for Fujifilm X-mount. Tokina used to be featured in your lens listings and would appear in the listings for Ffordes, Park Cameras etc – but no more. What has happened to Tokina? Is it unavailable in the UK or has it simply declined from where it was years ago? Does the new lens mean it is returning to the UK market? I still have a 24mm Tokina lens for my Minolta XD5 film camera and look back fondly on a 17mm Tokina lens I had, years ago, on a Pentax MX. **Bill Free**

Tokina lenses can't be bought through UK retailers, but you can buy them on Amazon. The company's global website is at tokinalens.com

Sigma vs Leica

You first look at the new Sigma BF reminds me of the Leica TL2, an example of which I now own. I'd love to see a comparison between these two and find out how things have changed or not, over the years between them.

Ian Drury

Technical Editor Andy Westlake replies: You're right, there are clear parallels between the BF and TL2 – both are L-mount cameras with aluminium unibody construction and unique, simplified user interfaces. But the BF is also a very different proposition, with its full-frame sensor and decade-newer tech. With so much else happening gear-wise at the moment, we aren't currently planning to do a direct comparison, but it's a nice idea.

Andy recently got hands-on with the Sigma BF in Japan

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THIS WEEK WE ASKED...

What's your favourite time of day to take photos and why?

You said...

Robin Trewinnard-Boyle
I'm a sucker for a good sunset, even more so when there's also a beautiful aircraft in front of it. Every sunset is unique with the different colours and clouds. Dull, grey days are the worst!

Kevin Henderson
As I shoot mainly landscapes, I think it has to be at sunrise, although we have had some spectacular evenings last month. I think that if you are up for a sunrise, then you still get the rest of the day to continue to take photos, whereas at sunset the light is disappearing.

Duncan van der Velden
I like the time from the morning blue hour until about 10am best.

Edward TRoss
Sunrise if I can drag myself out of bed. Love the calmness, the wildlife and the colours.

CreatingMemories73 @CMemories73
Early morning as just after sunrise – nature is stirring and before a place gets too busy with people. I prefer the solitude of photography when it is nature. To hear the birdsong and just forget the stress.

Gill Prince
Sunset/sunrise for landscapes, and blue hour/night-time for urban. If I had to pick one of those it would be night-time urban, as there are so many opportunities both handheld and using a tripod. I teach night photography as well, and it's amazing to see people's faces light up when they see what it is possible to capture, even when the scene looks almost pitch-black to the naked eye.

Liam Willis Photography
Sunrise – start the day with beauty.

Jane Peters
I quite like nighttime.

Zoe Louise Photography
Sunrise, blue hour, golden hour...cloudy dramatic skies too.

Andrew Goldstraw
I shoot infrared, so I think I've got the best deal really; warm sunny afternoons, tea, ice cream...

Glynis Pierson @glynpierson
Sunrise for the wonderful light and peacefulness.

Simon Kimpton @SimonKimpton
Definitely early doors for me, nothing better than sitting on a beach with your gear catching a sunrise... Plus there's nobody else around to distract me!

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See page 3 for how to contact us

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Our favourite photos posted by readers on our social media channels this week

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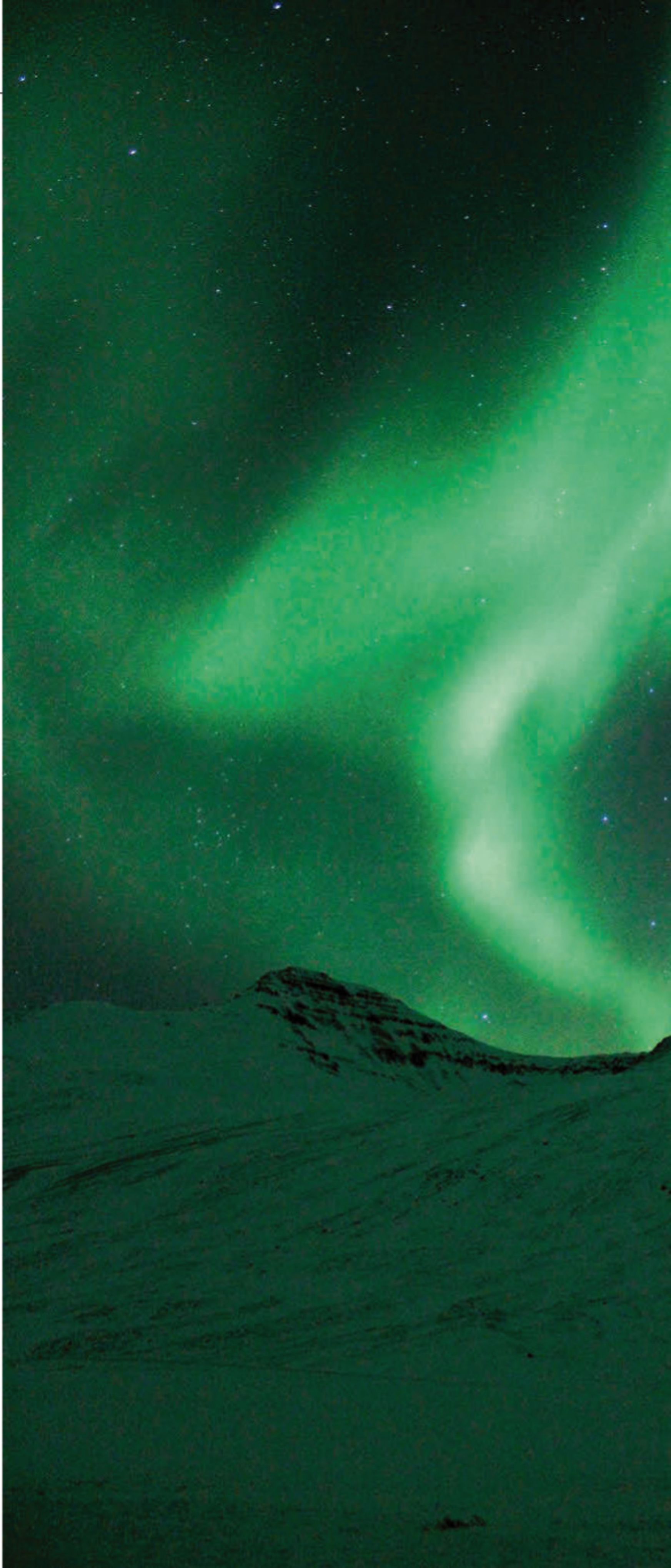
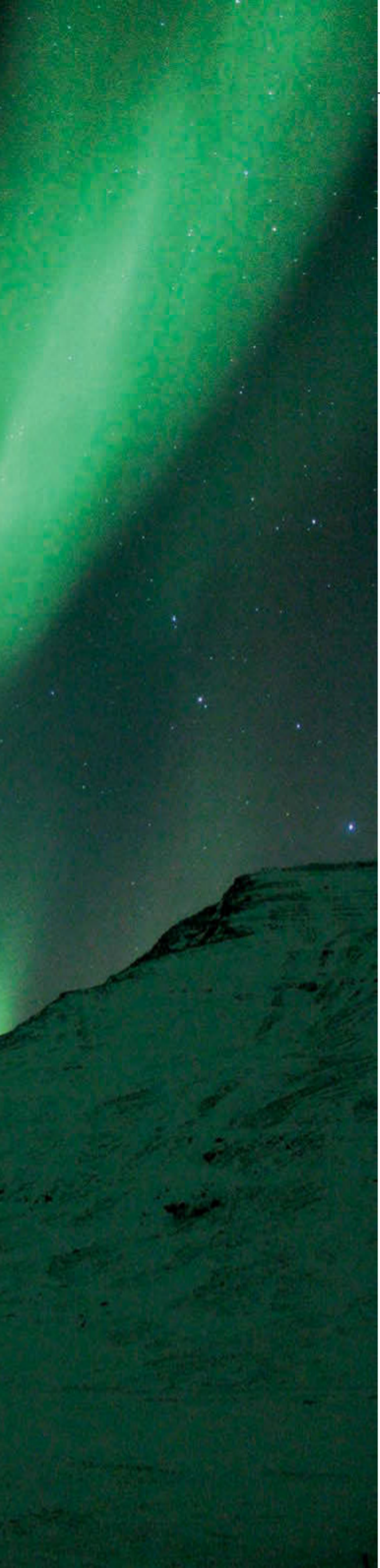
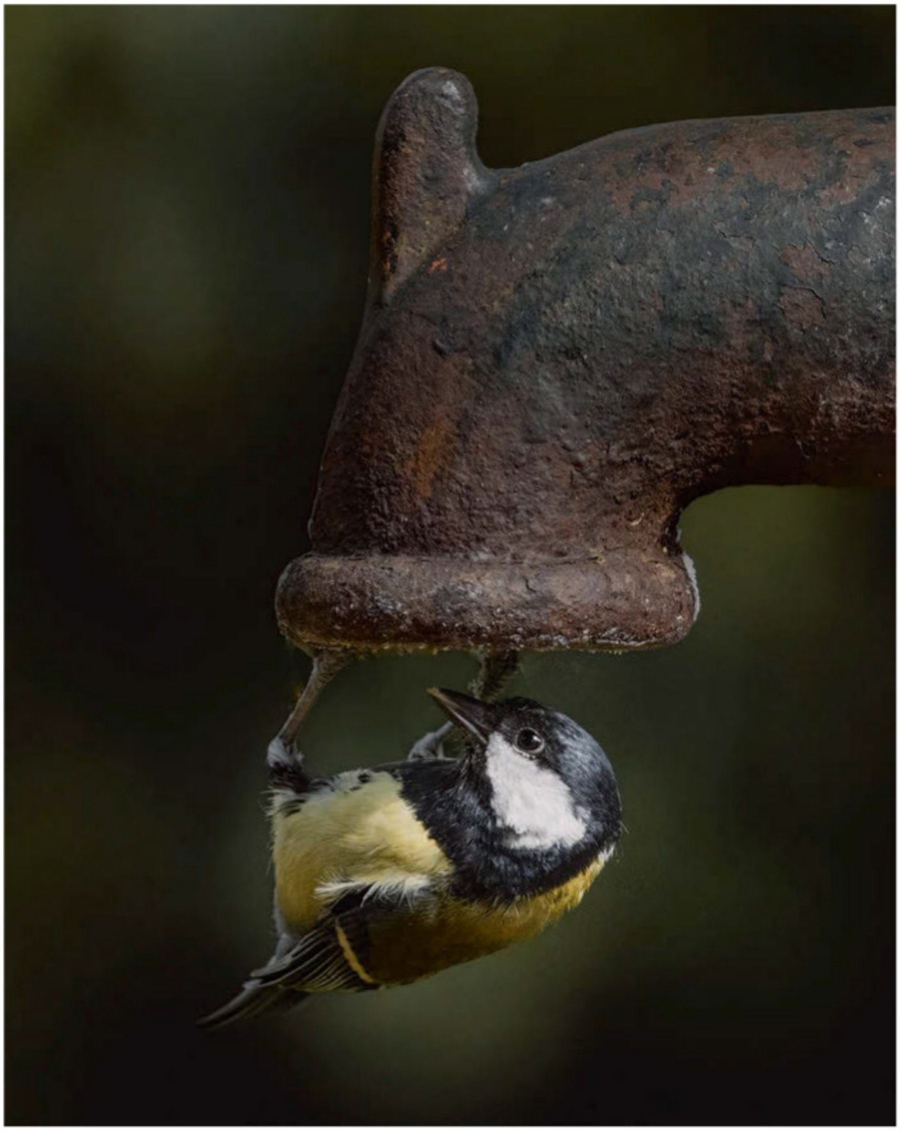
Icelandic Nights
by Jacob Starr

Canon EOS 2000D, Canon EF-S 18-55mm IS II, 10sec at f/3.5, ISO 1600

'Exposed to the elements, in the middle of nowhere, sleepy and cold. That's the price you sometimes have to pay to witness one of nature's greatest spectacles. Just as we were about to call it a night, the aurora borealis danced across the sky in the north of Iceland.'
Instagram: @jacobstarrphotography







Anyone for a Drink?
by Phil Orris

Canon EOS R7, Canon RF 100-500mm L, 1/800sec at f/7.1, ISO 2500, -1EV

‘Garden bird photography is a great thing to do, allowing you to plan shots you want to achieve. Using an antique water pump positioned to get the dark bokeh background with some bird food strategically placed, all I needed was the bird. Thankfully, this great tit obliged!’

Instagram: @pg_wildlifephotography
Facebook: PGPhotographyandarts

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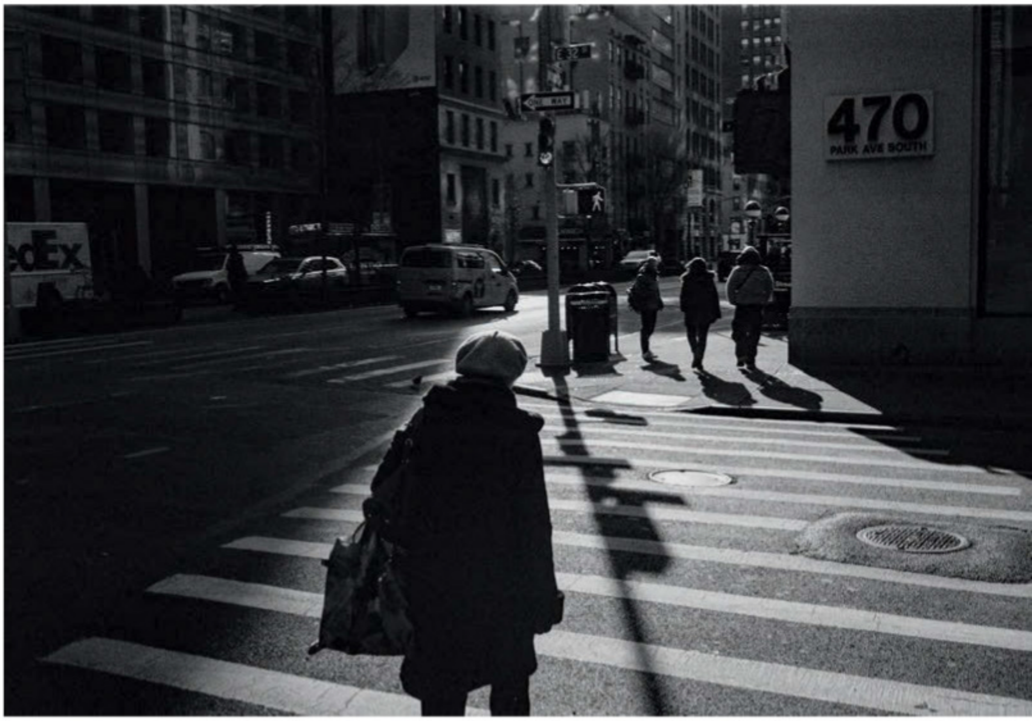
It's good to share

Light at Dusk by Christopher Skelly

Leica M4, Leica Summarit 35mm f/2.5, Kodak Tri-X 400 (pushed 1 stop to ISO 800)

'New York City is a special place for photographers; however, learning to capture the dramatic dance between light and shadow is no easy task. I took this photo while on a 24-hour layover. The light was fading quickly, and I had to make every shot on the roll count.'

Instagram: cj_skelly_
Website: www.skellyphotography.com



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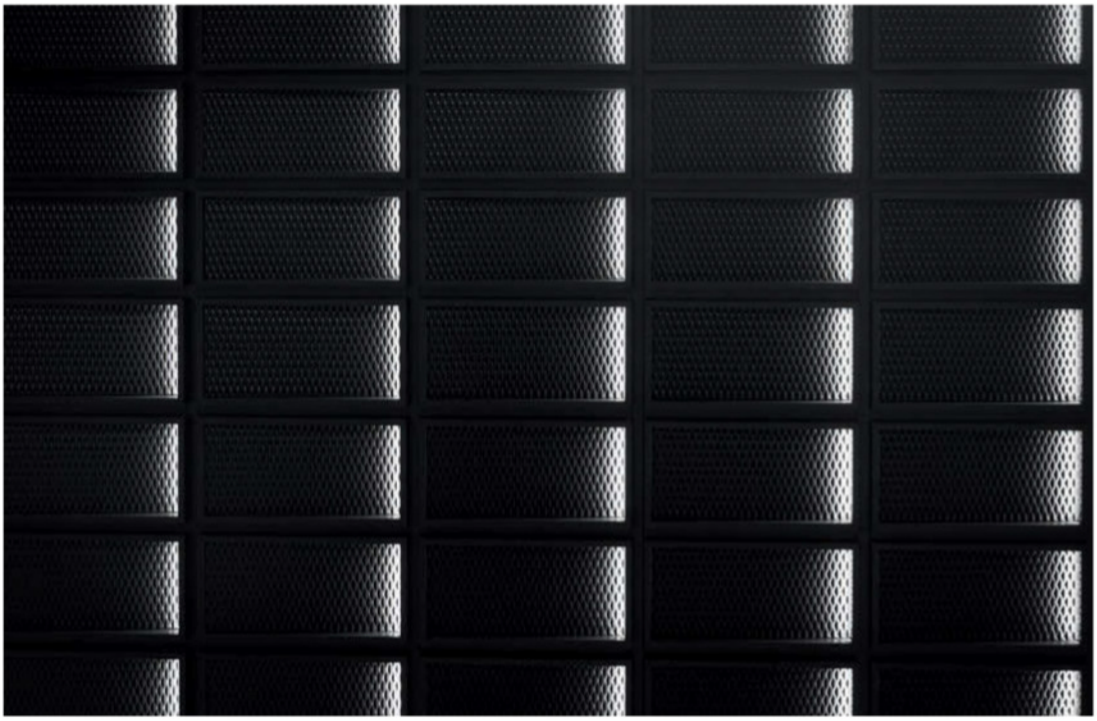

Illuminated Patterns by Lorna Wall

Fujifilm X-T20, Fujifilm XF 35mm F2 lens,1/125sec at f/3.6, ISO 1000

'I have recently become fascinated by capturing textures and patterns, particularly in black & white. When I saw these ceiling tiles outside Bankside Yards, London, I was drawn in by how the light and shadow emphasised the texture of the tiles and created a stunning repeating pattern.'

Instagram: @lornawall

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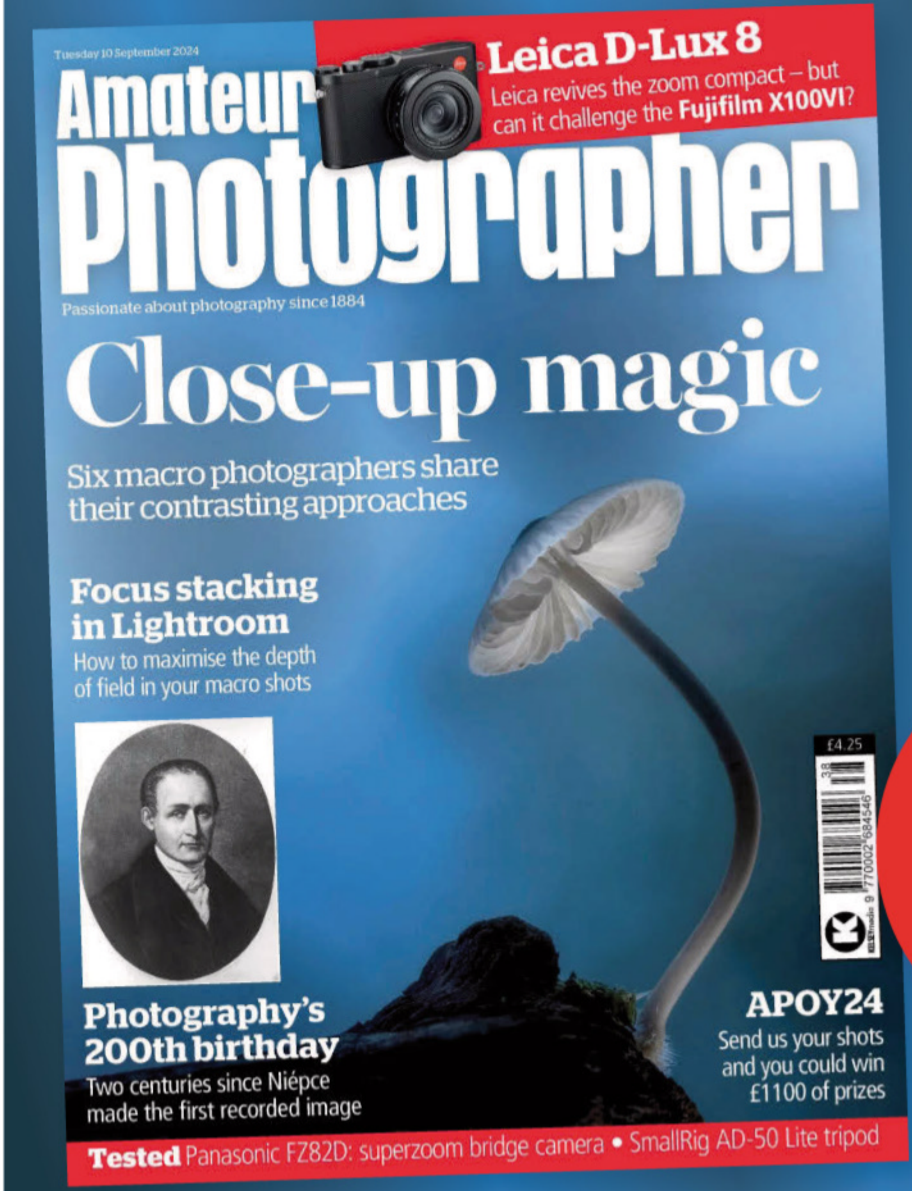

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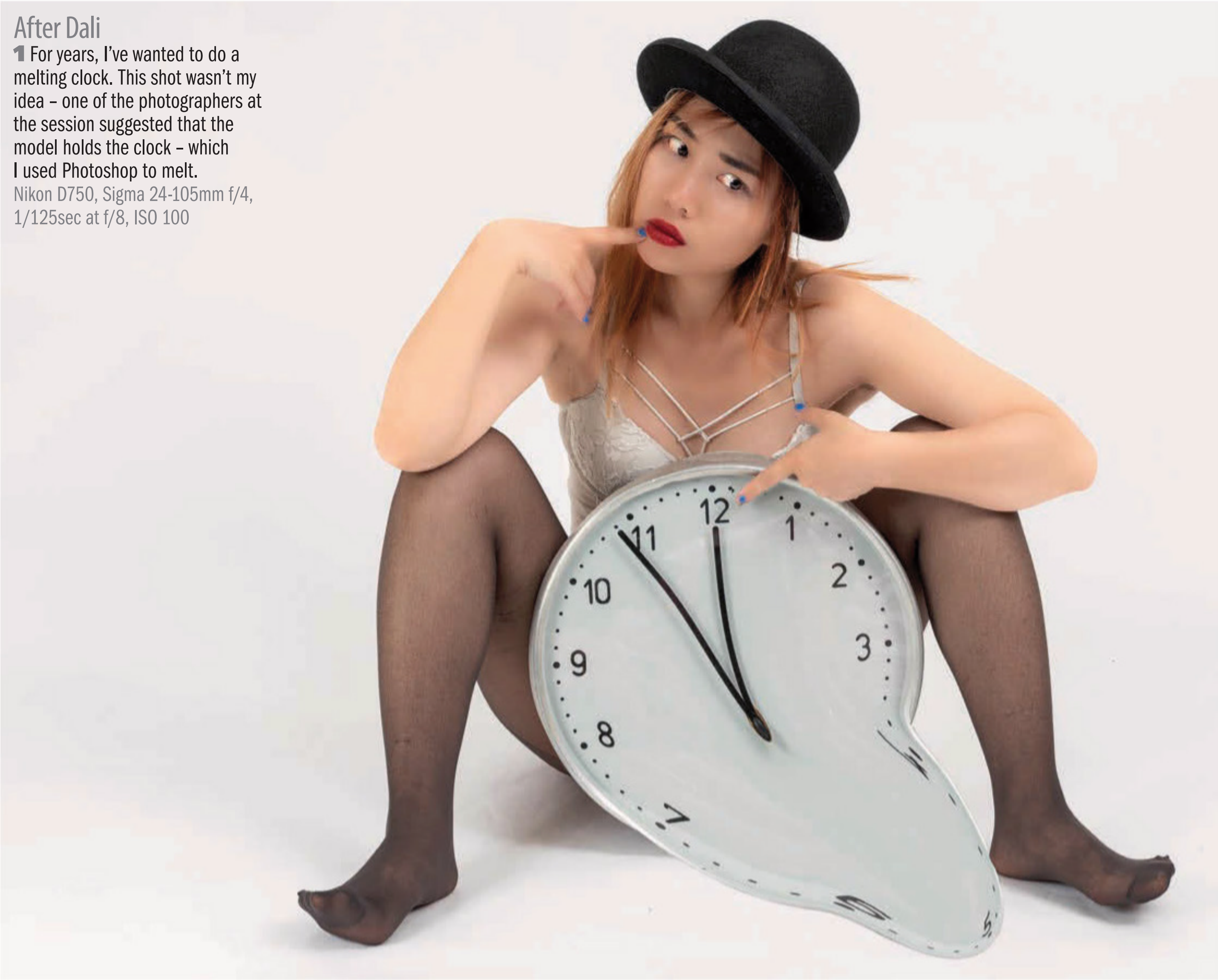
Reader Portfolio

Spotlight on readers' excellent images and how they captured them



After Dali

1 For years, I've wanted to do a melting clock. This shot wasn't my idea – one of the photographers at the session suggested that the model holds the clock – which I used Photoshop to melt.

Nikon D750, Sigma 24-105mm f/4, 1/125sec at f/8, ISO 100

Anthony Pantelis, Barnet

About Anthony

Anthony is retired, but used to work as an electronics enginer, repairing and testing photographic equipment. He is a member of both The Camera Club and of The Barnet and Finchley Photographic Society.

How did you get into photography?

During my career, working for several importers, I met lots of professional photographers and picked up many tips. When I retired, I joined the Barnet club, which hosts a number of competitions, internally and with other photography clubs around the country. At The Camera Club, I run a monthly themed workshop.

What do you love about photography?

I love working with people, especially at workshops. I do enjoy showing beginners how to set up their cameras, and how to set up the lights. And bouncing ideas off the model and the other photographers, you can get incredible pictures from the simplest of ideas.

Favourite subjects

Portrait photography, because you have complete control. A good portrait is a collaboration between the model and the artist. You or your model have an idea for a picture, so you work together to produce the image.

How and where do you find inspiration?

I like to follow the masters, especially the Pre-Raphaelites,

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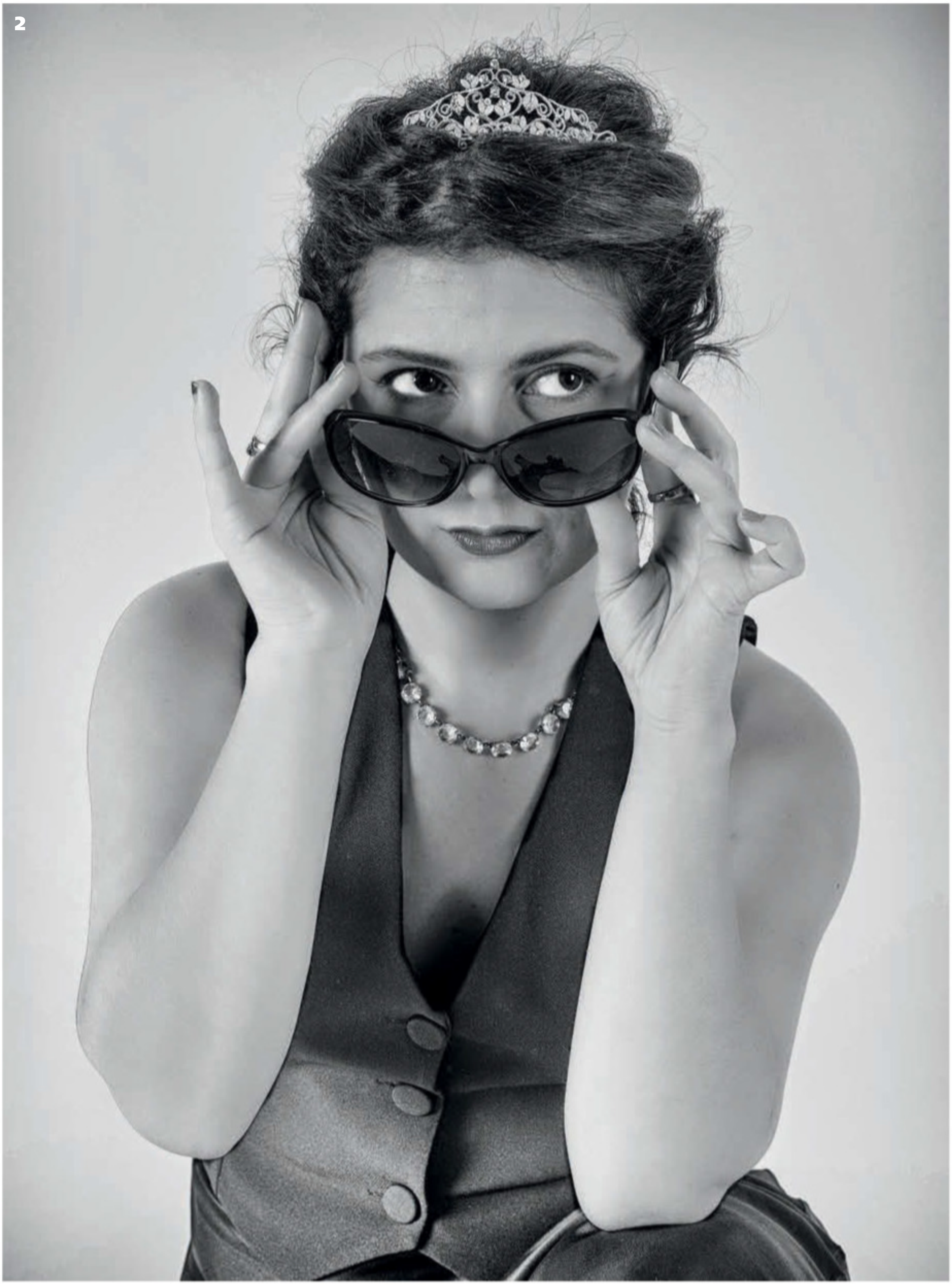
See page 3 for details of how to submit. You could see your photos here in a future issue! Please note: the prize is subject to change.



Breakfast at Tiffany's

2 This is a copy of an Audrey Hepburn photo from the film *Breakfast at Tiffany's*.
Nikon D750, Sigma 24-105mm f/4, 1/125sec at f/8, ISO 100

they take their inspiration from literature, the Greek myths and the Bible.

What was your first camera?
A Praktica Mat, with a Carl Zeiss 50mm f/2.8 lens.

Current kit
Nikon D750, Nikon D7200, Sigma 24-105mm f/4 Art, Samyang 85mm f/1.4, Nikon 50mm f/1.8 and several flash guns.

Favourite lens
Sigma 24-105mm f/4 Art lens.

Favourite accessory
Lastolite grey card. I find it very good at getting the skin tones right in the editing stage.

Dream purchase
Nothing really… I'm happy with what I've got.

What software do you use for editing?
Adobe Lightroom, Photoshop and Nik Collection.

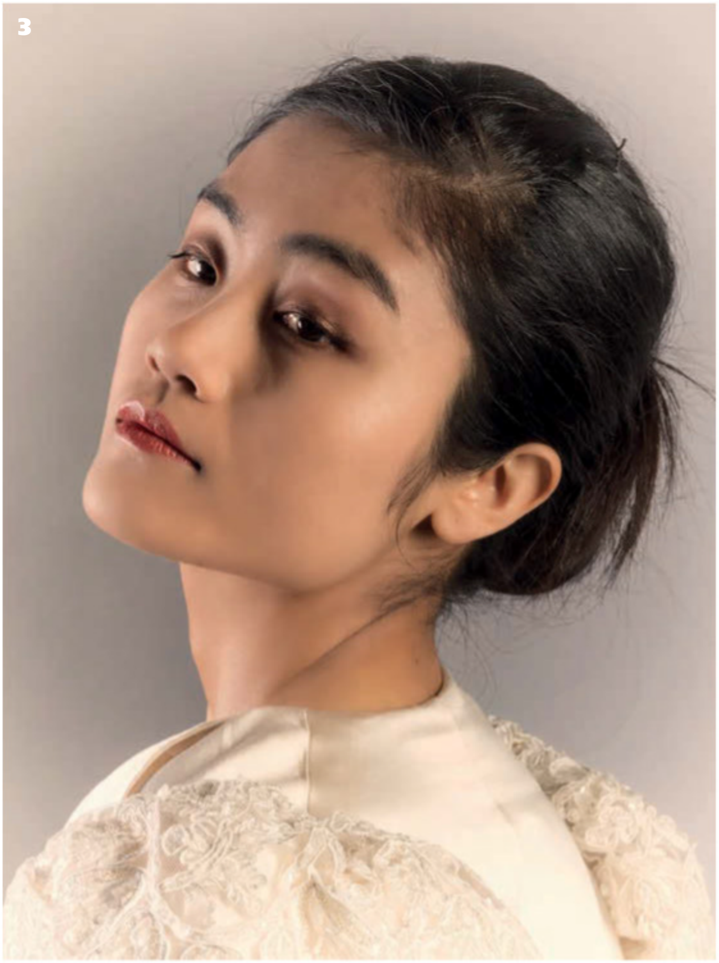
Favourite photographers
Cecil Beaton and Nick Brandt.

Favourite photography books
A Shadow Falls by Nick Brandt.

Favourite tips
For serious portrait photography, learn to set up your camera in manual mode and don't rely on auto systems. Of course, in the studio, it's all manual, shutter speed, aperture, lighting and white balance.

About your pictures
After editing and composing the images, I use the skin softening filter in the Nik Collection. I like to make sure that the pictures are flattering.

3



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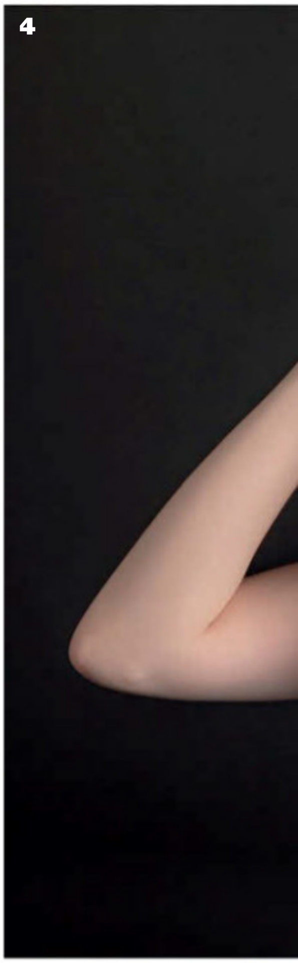

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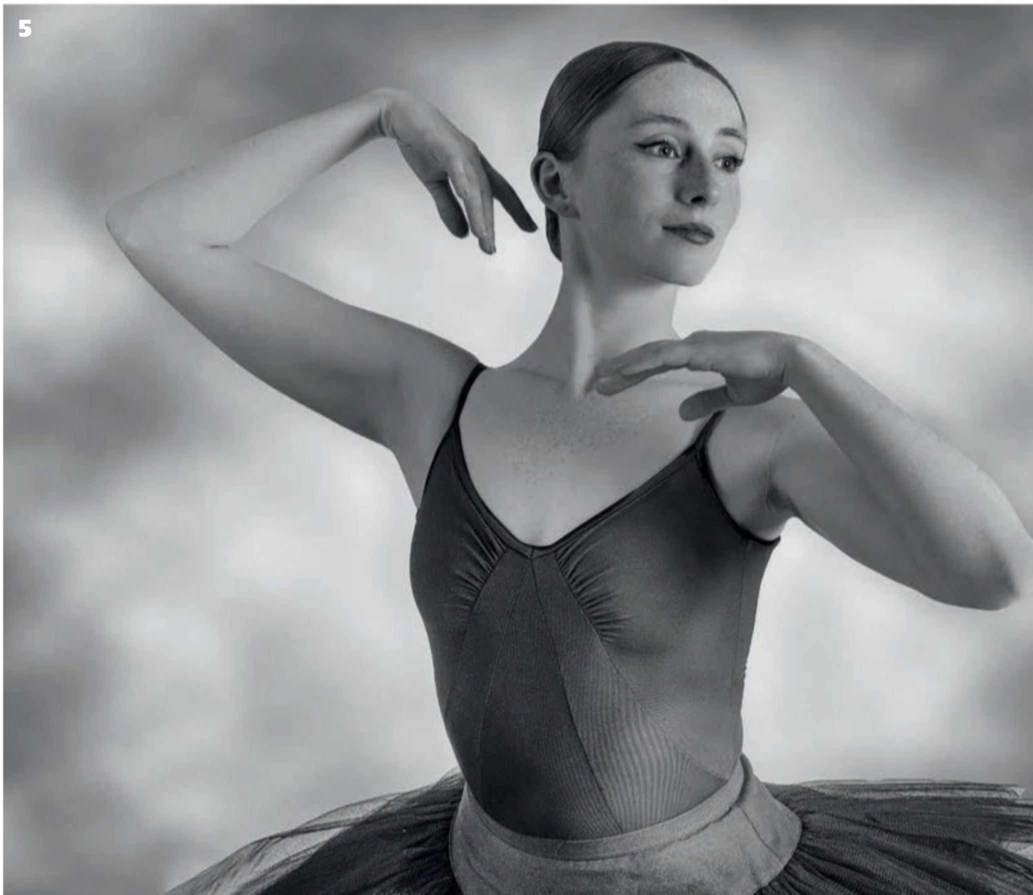
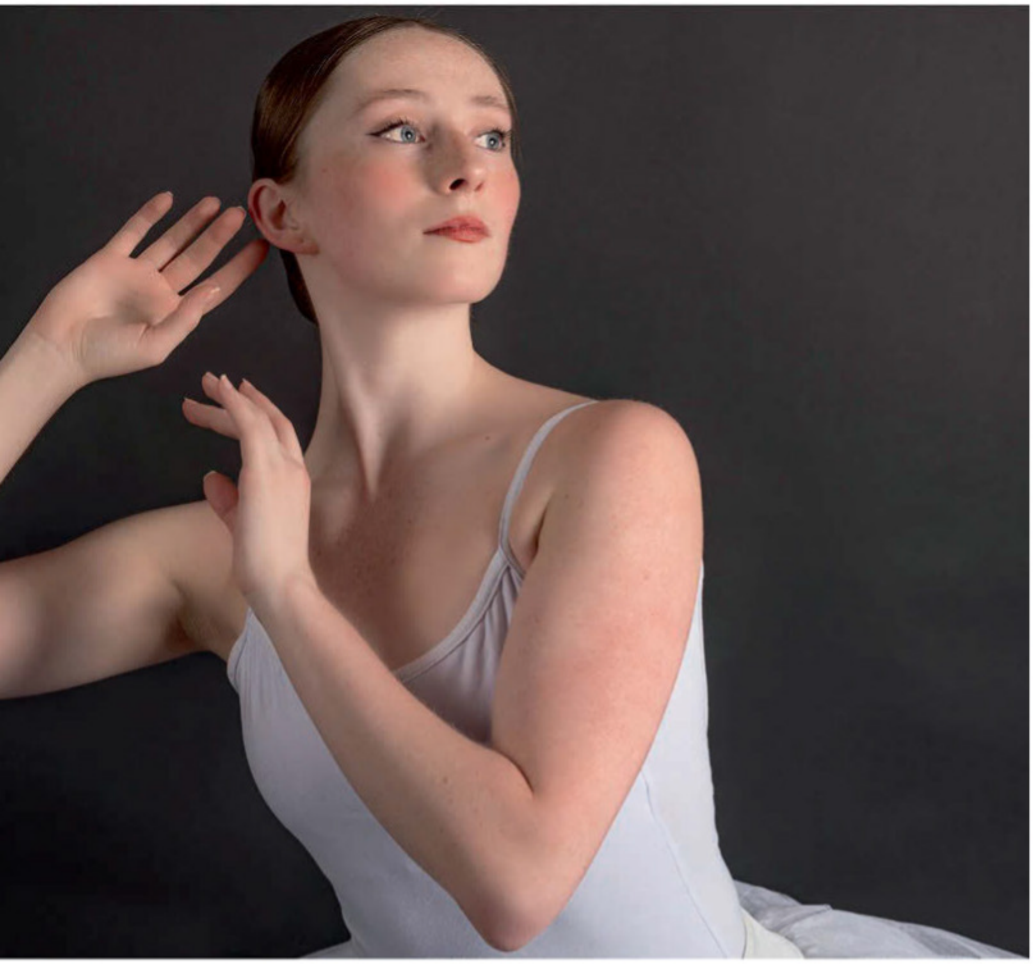


Odile, the Black Swan

5 This is the same model who did Odette. In *Swan Lake*, Odette and Odile are performed by the same ballerina.
Nikon D750, Sigma 24-105mm f/4, 1/125sec at f/8, ISO 100



I've Grown Accustomed To Her Face

3 This was taken at a *My Fair Lady* shoot.
Nikon D7200, Sigma 24-105mm f/4, 1/125sec at f/8, ISO 100

Odette, the White Swan

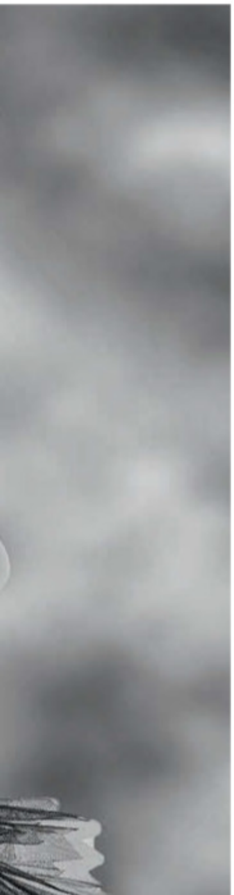
4 Ballerinas are brilliant models, they are used to performing in front of audiences and they need little direction – ideal for beginners building a portfolio.
Nikon D750, Sigma 24-105mm f/4, 1/125sec at f/8, ISO 100

Girl Reading Book

6 This photo was from our *Madame Butterfly* shoot. Our model was absolutely brilliant, she brought along a rare Kimono and spent an hour preparing for the shoot.
Nikon D750, Sigma 24-105mm f/4, 1/125sec at f/8, ISO 100

She's Leaving Home, Bye Bye

7 I like taking titles or lines from songs and creating an image. When the model arrived at the studio, I rushed her outside, so that she looked a little bewildered. I stood her on the kerb and took a few photos. It was taken in the evening and I used flash. Notice the attention to detail, she's clutching her handkerchief.
Nikon D750, Sigma 24-105mm f/4, 1/125sec at f/4, ISO 100



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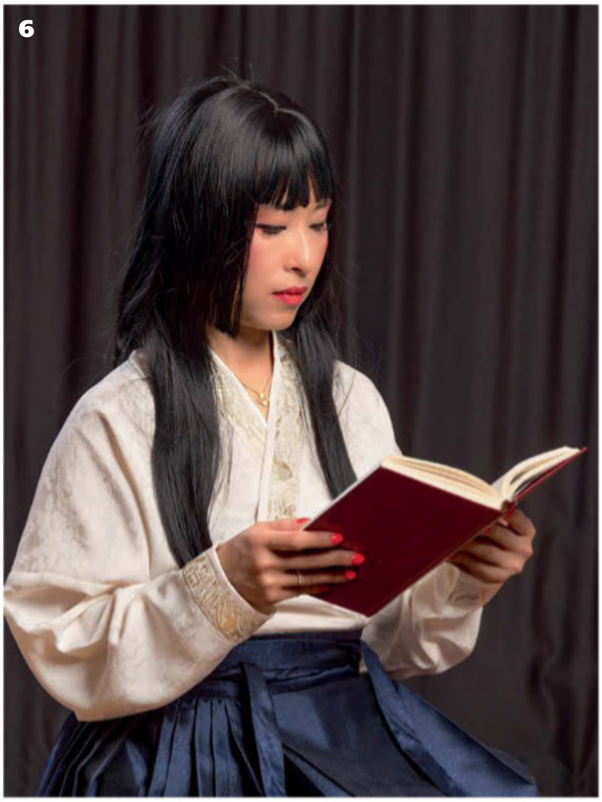
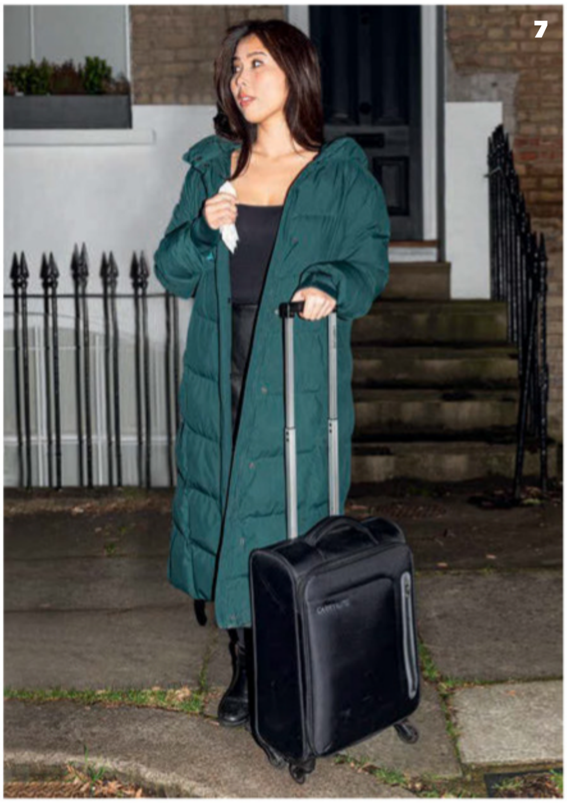


7



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Sony A7 III Body	9+ Like New	£999
Canon EF 70-200mm f2.8 L IS II USM Lens	9+ Like New	£789
Nikon D750 Body	9 Excellent	£599

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A round-up of the AP testing team's favourite and most highly rated kit, including both cameras and all kinds of accessories, across a wide range of price points

OM System Tough TG-7

● £499 ● explore.omsystem.com

This latest model in a long line of class-leading rugged cameras is waterproof to 15m, shockproof against a 2.1m drop, crushproof and freezeproof. The 25-100mm equivalent lens is paired with a 12MP sensor, with in-body stabilisation to combat shake. Viewing is via a 3in LCD. The TG-7 is also one of the few cameras of its type that can record raw files.

★★★★☆ **Reviewed 2 Apr 2024**

Canon PowerShot G1 X Mark III

● £1,140 ● www.canon.co.uk

This unique zoom compact offers excellent image quality by employing the same 24.2MP APS-C sensor as several of Canon's DSLRs and mirrorless cameras, along with a 24-72mm equivalent lens. A central viewfinder, fully articulated touchscreen and comprehensive external controls round off a superb little camera for enthusiast photographers.

★★★★★

Reviewed
3 Feb 2018

Fujifilm X100VI

● £1,599 ● www.fujifilm.eu/uk

The sixth version of Fujifilm's charismatic rangefinder-styled compact boasts a 40MP APS-C sensor in front of its fixed 23mm f/2 lens. It also gains in-body stabilisation while barely increasing in size. Traditional analogue control dials are joined by a unique hybrid optical/electronic viewfinder and a tilting touchscreen on the back. It's a truly fabulous camera.

★★★★★

Reviewed
9 Apr 2024

Ricoh GR III

● £949 ● ricohgr.eu/en-gb

A favourite of street photographers, the GR III combines a 24MP APS-C sensor and a sharp 28mm equivalent f/2.8 lens in a slim, pocketable body. It offers sensitivities up to ISO 102,400 and 4fps shooting, while in-body image stabilisation helps keeps image sharp. Viewing is via a fixed 3in rear LCD or an optional optical viewfinder that slots onto the hot shoe.

★★★★☆

Reviewed
3 Aug
2019

Sony RX100 VII

● £1,050 ● www.sony.co.uk

Sony has somehow crammed a 24-200mm equivalent zoom, pop-up electronic viewfinder, tilting screen, 20 fps shooting and 4K video recording into a body that you can slip into a jacket pocket. With the firm's latest AF technology also on board, it's without doubt the most accomplished pocket camera on the market.

★★★★½

Reviewed
5 Oct 2019

Sony RX10 IV

● £1,500 ● www.sony.co.uk

This sets a new standard for superzoom cameras, with a 24-600mm equivalent lens, 20MP 1in sensor, and 24 fps continuous shooting. Its SLR-shaped body hosts a large electronic viewfinder and a decent set of physical controls. It's the best all-in-one camera for wildlife or travel photography that you can buy right now.

★★★★★

Reviewed
2 Dec 2017

Canon EOS 250D

● £650 with 18-55mm IS lens ● www.canon.co.uk

One of the smallest DSLRs around, the EOS 250D strikes a great balance between portability and usability. It's equipped with a novice-friendly Guided Mode, while Canon's Dual Pixel CMOS sensor provides excellent autofocus in live view. Image quality is very good, delivering vibrant colours and plenty of fine detail.

★★★★☆

Reviewed 7 Sep 2019

Olympus OM-D E-M10 Mark IV

● £749 with 14-42mm ● explore.omsystem.com

With a charismatic retro design, fine handling, highly effective in-body stabilisation and attractive JPEG output, Olympus has made a camera that's more pleasant to use than its entry-level competitors. Its 20MP sensor delivers good results up to ISO 3200 at least, and its tilting screen can be set to face forwards beneath the camera.

★★★★½

Reviewed 26 Sep 2020

Fujifilm X-T5

● £1,699 body only ● www.fujifilm.eu/uk

Fujifilm's latest X-T model is a great choice for serious enthusiast photographers. It boasts a 40MP APS-C sensor housed in a retro-styled body covered with traditional analogue control dials. Subject-detection autofocus, in-body stabilisation and Fujifilm's lovely colour modes round off an extremely desirable package.

★★★★★

Reviewed 3 Jan 2023

Canon EOS R50

● £899 with 15-45mm lens ● www.canon.co.uk

With the EOS R50, Canon has fitted some impressive technology into a compact and lightweight body. It boasts highly capable subject recognition autofocus coupled with rapid continuous shooting. Image quality is very pleasing too, with attractive files direct from the camera. It also works well with EF-mount DSLR lenses.

★★★★☆

Reviewed 6 Jun 2023

Fujifilm X-T30 II

● £899 with 15-45mm lens ● www.fujifilm.eu/uk

This lovely little camera provides excellent performance, while preserving the charm and charisma of the X-series. It's a great all-rounder, and handles exceptionally well thanks to an intuitive interface based around traditional analogue dials. Image quality is superb in both raw and JPEG, aided by Fujifilm's peerless Film Simulation modes.

★★★★★

Reviewed 8 Feb 2022

Panasonic Lumix GH6

● £1,949 body only ● www.panasonic.com/uk

Panasonic's flagship Micro Four Thirds camera is aimed at videographers, but holds its own when capturing stills as well. Its 25MP sensor delivers plenty of detail, while enabling 5.7K recording at 60fps, or 4K at 120fps. Pro-spec video functionality and highly effective in-body stabilisation round off a fine package for content creators.

★★★★½

Reviewed 26 Apr 2022

Fujifilm X-S20

● £1,249 body only ● www.fujifilm.eu/uk

Styled like a mini DSLR, the X-S20 uses electronic dials for changing exposure settings, as opposed to the X-T series' analogue controls. But you still get Fujifilm's signature fine image quality, along with in-body image stabilisation. It also boasts an array of advanced video features, making it a great choice for vloggers and photographers alike.

★★★★★

Reviewed 25 Jul 2023

Panasonic Lumix G9

● £1,000 body only ● www.panasonic.com/uk

The finest Micro Four Thirds stills camera Panasonic has ever produced, the G9 backs up its sturdy construction with a winning combination of high-speed shooting, fast focusing and effective in-body stabilisation. Boasting a control layout as complete as most pro-level DSLRs, it's an extremely versatile camera that's capable of dealing with any subject.

★★★★½

Reviewed 27 Jan 2018

OM System OM-1

● £1,999 body only ● explore.omsystem.com

It may be nostalgically named after a classic 35mm SLR, but there's nothing old-fashioned about this high-speed powerhouse. It's capable of shooting at 120fps with focus fixed, or 50fps with AF. AI subject detection recognises vehicles, animals and birds. It's also rugged, with IP53-rated weather-sealing, and includes class-leading stabilisation.

★★★★★

Reviewed 15 Mar 2022

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Nikon Z 6II

● £2,000 body only ● www.nikon.co.uk

This upgraded full-frame mirrorless all-rounder boasts a 24.5MP sensor, 273-point autofocus and rapid 14fps burst shooting. It also gains an SD card slot, alongside XQD/CFexpress. Its excellent viewfinder is complemented by a tilting screen, and both image quality and handling are superb.

★★★★½

Reviewed
9 Jan 2021

Sony Alpha 7 IV

● £2,399 body only ● www.sony.co.uk

Sony's latest enthusiast-focused full-frame mirrorless model sets a new standard in its class. Its 33MP full-frame sensor delivers excellent image quality, and it can shoot at up to 10fps. Its practically foolproof subject-detection AF can now recognise birds as well as humans and animals. A large, clear viewfinder and fully articulated touchscreen round off the package.

★★★★★

Reviewed
11 Dec 2021

Nikon D780

● £2,299 body only ● www.nikon.co.uk

This highly accomplished 24MP full-frame model shows that there's life in the DSLR yet. It's superbly built with extensive weather sealing, handles brilliantly, and gives excellent results in any conditions. It'll provide top-level service to photographers who want to keep using their F-mount lenses and still prefer an optical viewfinder.

★★★★★

Reviewed
4 Apr 2020

Nikon Z 7II

● £2,999 body only ● www.nikon.co.uk

Nikon has delivered a sensible update to its flagship high-res model, with an additional SD card slot and slightly faster shooting. As before, its 45.7MP sensor gives stunning image quality, backed up by 5-axis in-body image stabilisation and fast, accurate autofocus. The viewfinder is superb, and F-mount SLR lenses can be used via the FTZ adapter.

★★★★½

Reviewed
6 Feb 2021

Nikon Z 9

● £5,299 body only ● www.nikon.co.uk

Without doubt Nikon's finest camera yet, the Z 9 combines high resolution, breathtaking speed, subject-recognition autofocus and pro-level build. It's capable of shooting 45.7MP raw files at 20fps for 1,000 frames, and 11MP JPEGs at 120fps. It can also record 8K video. With its superb viewfinder and tilting rear screen, it's probably the most capable camera around.

★★★★★

Reviewed
22 Mar 2022

Canon EOS R6 Mark II

● £2,779 body only ● www.canon.co.uk

Based around a 24MP full-frame sensor, this brilliant all-rounder will do almost anything you might ask it to. It combines reliable subject-detection AF, rapid continuous shooting, and effective image stabilisation in a body that handles well and gives great results. It also works well with adapted EF-mount DSLR lenses.

★★★★★

Reviewed
21 Mar 2023

Sony Alpha 7R V

● £3,999 body only ● www.sony.co.uk

With its 61MP full-frame sensor, the A7R V provides class-leading image quality while adding a whole array of improvements over its predecessor. These include subject-detection AF, a larger, more detailed viewfinder, and a more flexible rear LCD design. For those whose needs are more about image quality than speed, it's probably the best full-frame camera you can buy.

★★★★★

Reviewed
17 Jan 2023

Leica M11 Monochrom

● £8,300 body only ● uk.leica-camera.com

Within its own specialist niche, this monochrome-only manual-focus rangefinder is almost perfect. Its build quality is stunning, and the pared-back design allows you to immerse yourself completely in the process of taking pictures. Most importantly, the 60.1MP sensor produces fantastic results, reaching a new pinnacle in black & white image quality.

★★★★★

Reviewed
16 May 2023

Fujifilm GFX100 II

● £6,999 body only ● www.fujifilm.eu/uk

Fujifilm's latest super-high resolution medium-format camera places an updated 102MP sensor in a pro-spec modular body. Subject-detection autofocus is on board for animals, birds and vehicles, while in-body image stabilisation helps keep handheld shots sharp. It's the ideal camera for serious photographers who demand the ultimate in image quality.

★★★★★

Reviewed
21 Nov 2023

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Tenba DNA 9 Slim Messenger

● £110 ● uk.tenba.com

If you'd like a small shoulder bag to carry a camera and a couple of lenses, this is among the best you'll find. Measuring 28cm wide by 20cm tall, it's well suited to holding a mirrorless camera or a compact DSLR. The quality of materials and construction is excellent, and there are plenty of handy pockets for organising accessories.

★★★★★ **Reviewed 26 Apr 2022**

Vanguard Veo Select 46BR

● £120 ● www.vanguardworld.co.uk

This backpack is capable of swallowing a substantial amount of kit while retaining a travel-friendly 28cm slim profile. An array of access points allow you to get at your kit from the back, top or either side. It's capable of holding a full-frame DSLR with 4-6 lenses along with a 13in laptop.

★★★★★

Reviewed
6 Jul 2019

Wandrd Prvke 31

● £279 (photography bundle) ● eu.wandrd.com

This spacious backpack offers an excellent combination of uncluttered style, rugged construction and a selection of genuinely useful pockets. The roll-close top section is the icing on the cake that always seems to allow just one more item to be squeezed in. Crucially, it's comfortable to carry over long distances.

★★★★★ **Reviewed**
11 Sep 2021

NiSi NM-180 Macro Rail

● £105 ● www.nisioptics.co.uk

Arguably the best macro focusing rail available right now, the NM-180 combines excellent quality build with super-smooth operation. It's easily capable of supporting a full-frame SLR while offering up to 130mm of travel, with a fold-out handle providing fine adjustment. It also boasts extensive compatibility with the Arca Swiss quick release system, with a dovetail profile along its base and a rotating clamp on top.

★★★★★

Reviewed
24 Oct 2020

Cullmann Rondo 460M RB8.5

● £75 ● www.transcontinenta.co.uk/cullmann

If you want a fully featured tripod kit on a budget, this is a great choice. Four-section aluminium legs provide a max height of 160cm, while packing down to 43.5cm. It's rated to support a 4kg load, weighs 1.46kg, and one leg can be combined with the centre column to form a monopod.

★★★★½

Reviewed
21 Mar 2020

MeFOTO RoadTrip PRO

● £225 ● uk.benroeu.com

Few tripods come close to matching this one for sheer versatility. It extends to 152.5cm, folds down to 38.5cm and weighs 1.37kg. One leg can be detached for use as a monopod or boom arm, and there's even a small desktop stand stowed inside the centre column. It's sturdy enough to support a full-frame mirrorless set-up.

★★★★★

Reviewed 12 April 2022

Benro Rhino 24C tripod with VX25 head

● £250 ● uk.benroeu.com

Benro has got pretty much everything right with this sturdy, well-designed tripod and head that'll support a substantial load. This four-section carbon fibre model offers a maximum height of almost 1.7m, while folding down to 49cm and weighing 1.74kg. It's easily capable of supporting a full-frame DSLR with a telephoto zoom. Quite simply, it's a fantastic kit for the money.

★★★★★ **Reviewed**
28 Nov 2020

NiSi True Color ND-Vario 1-5 stops

● £89-£189 ● www.nisioptics.co.uk

This high-quality variable neutral density filter is ideal for regulating the amount of light entering your lens, without introducing any colour cast. It's optically excellent, boasts an oil and water-repellent coating, and includes a handy and accurate density scale. It's available in sizes from 40.5mm to 95mm.

★★★★★

Reviewed
24 May 2022

Benro SupaDupa Pro MSDPL46C

● £190 ● uk.benroeu.com

It may have a ridiculous name, but this five-section carbon fibre model might just be the best monopod we've ever tested. One clip leg lock provides easy length adjustment, while the lower twist locks are waterproof. On the top there's a clever bowl head with an Arca-compatible clamp. It's a great choice for those who regularly shoot with large telephotos.

★★★★★

Reviewed 24 April 2021

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Nissin i40

● £159 ● www.kenro.co.uk

A compact flashgun that's designed for mirrorless cameras, the i40 stands out for its high specification, compact size and ease of use. Its auto-zoom head covers lenses from 24-105mm equivalent. With a powerful output that belies its size, and a built-in LED video light, it's available for most brands of camera.

★★★★★

Reviewed
3 May 2014

RØDE Wireless Go II

● £309 ● en.rode.com

RØDE's compact wireless system makes it easier than ever to get high-quality audio for video recording. This dual-channel wireless mic kit includes two transmitter units and a receiver (a single-transmitter set is also available for £200). Key features include built-in rechargeable batteries lasting up to 7 hours, onboard backup recording, and up to 200m range.

★★★★★

Reviewed
15 May 2021

Hahnel ProCube2

● £80 ● www.hahnel.ie

This dual battery charger boasts a sturdy metal shell and interchangeable plates that each accept a pair of batteries. An LCD display shows progress, and a 2.4A USB output allows phones or tablets to be charged once the camera batteries are full. Versions are available for all the main camera brands.

★★★★★

Reviewed
24 Feb 2018

Datacolor SpyderX Pro

● £159 ● www.datacolor.com

If you like to post-process your images, you need to be sure that your monitor is showing colours accurately. Datacolor has designed the SpyderX to calibrate your display faster than ever before, with the process taking about two minutes. For most photographers the Pro package makes most sense.

★★★★★

Reviewed 6 Apr 2019

Rotolight NEO 3

● £549 (Ultimate Kit) ● www.rotolight.com

LED lighting technology has advanced in leaps and bounds over recent years. Rotolight's compact on-camera NEO 3 offers a unique feature set thanks to its full colour RGBWW LEDs, with the ability to provide either continuous light or flash in 16.7 million colours. This firm has also programmed in the characteristics of 2,500 colour filters. Power is provided by an NP-F type Li-ion battery.

★★★★½

Reviewed
5 April 2022

Hoya Ultra-Pro Circular Polariser

● £47-£179 ● www.holdan.co.uk

Hoya's premium range of circular polarisers is available in 13 sizes from 37mm to 82mm. These filters feature 16 layers of anti-reflective coatings, high transmission, and are designed to repel water and oil while being scratch and stain resistant. An ultra-thin aluminium frame prevents vignetting when used with wideangle lenses.

★★★★★

Reviewed
3 Mar 2018

Kase Wolverine K9 100mm Entry-Level Kit

● £385 ● www.kasefilters.com

With this top-quality filter system, Kase has carefully rethought every component. The slimline, low-profile holder benefits from extensive light-sealing, while the 82mm polariser clips into place magnetically; it's also easy to adjust from behind the camera. All of the filters use top-quality glass, and everything fits together into a single case. The result is a top-quality set-up that's easy to use and delivers superb results.

★★★★★

Reviewed
5 Dec 2020

Intrepid Compact Enlarger

● £280 ● www.intrepidcamera.co.uk

For film photography enthusiasts wishing to make prints at home, this compact and affordable unit includes lots of handy features. Based around full-colour LED technology, it supports both mono and colour printing. It's perfect for those who don't have space for a permanent darkroom.

★★★★★

Reviewed
17 July 2021

Fujifilm Instax Link WIDE

● £140 ● www.instax.co.uk

This brilliant portable printer produces great-looking 6x10cm prints on Fujifilm's Instax Wide film. It connects to your smartphone via Bluetooth and is controlled using an attractively designed and intuitive app. Powered by a built-in rechargeable battery and available in white or grey, it'll slip easily into a bag.

★★★★★

Reviewed
25 Jan 2022

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+ RF-S 18-45MM £799

Normally £859

CANON EOS R7

SAVE £100

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was £2,699

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NIKON Z 8

SAVE £500

BODY ONLY £3,299

Normally £3,799

NIKON Z 14-24MM

F/2.8 S

SAVE £480

£1,899

Normally £2,379

NIKON Z 70-200MM

F/2.8 VR S

SAVE £500

£1,999

Normally £2,499

PANASONIC LUMIX S1R II

Discover Unseen Details

This hybrid model features a 44.3MP full-frame sensor and LUMIX's first-ever 8K video recording. The S1R II delivers outstanding still and video performance with excellent operability and reliability while streamlining creators' workflows.

NEW!

Available from £2,999 Expected March 2025

12 months 0% finance avaialble. See website. Ends 31.03.25.

All prices include VAT @ 20%. Finance provided by **Omni Capital Retail Finance**. See website to learn more.
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SIGMA BF

The beauty of a simple thing

The Sigma BF represents a new, more intuitive way to use a camera. It is streamlined to make the act of photography as effortless as possible. Sigma has replaced the shooting mode dial – itself a holdover from the days of film photography – with direct access to the five elements that decide the photograph.

NEW!

Expected April 2025
£1,969
Available in Black / Silver

TAMRON 11–20MM

f/2.8 Di III-A RXD

Designed for Canon mirrorless cameras with crop sensors, this lens features a maximum aperture of f/2.8 and allows users to fully enjoy the distinctive depth-of-field and unique perspective provided by an ultra wide-angle lens. The lens shines in various scenarios, including architecture, landscape, indoor environmental portraits, travel & interior photography.

Canon RF Mount
£649
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SIGMA 16–300MM
F/3.5–6.7 DC OS | C
VARIOUS MOUNTS AVAILABLE
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£599
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SIGMA 300–600MM
F/4 DG OS | SPORTS
SONY E / L-MOUNT
NEW!
£5,899
Expected from April 2025
See website to learn more.

SIGMA 500MM
F/5.6 DG DN OS| SPORTS
SONY E / L-MOUNT
OUR PRICE
£2,779

TAMRON 90MM
F/2.8 DI III MACRO VXD
SONY E / NIKON Z MOUNT
from **£549**
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TAMRON 28–75MM
F/2.8 DI III VXD G2
SONY E / NIKON Z MOUNT
£849
Spread the cost with our finance options. See website.

TAMRON 35–150MM
F/2–2.8 DI III VXD
SONY E / NIKON Z MOUNT
£1,799
Spread the cost with our finance options. See website.

ZEISS OTUS ML
50MM F/1.4
SONY E / NIKON Z / CANON RF
NEW!
£2,100
Expected from May 2025
See website to learn more.

ZEISS OTUS ML
85MM F/1.4
SONY E / NIKON Z / CANON RF
NEW!
£2,350
Expected from September 2025
See website to learn more.

ZEISS SECACAM 3
TRAIL CAMERA
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ALL-IN-ONE A3 PRINTER
SAVE £30
£619
Normally £649
Available 16.03.25– 31.03.25

EPSON ET-18100
A3 PHOTO PRINTER
SAVE £40
£589
Normally £629
Available 16.03.25– 31.03.25

GOPRO MAX (2025)

Focus On Every Move

MAX never misses. It captures everything around you in stunning 5.6K spherical video while completely erasing your extension pole from the shot. Just point MAX anywhere and pick the best angles later. You'll be able to create immersive point-of-view footage, selfie shots, follow-cam footage and more from the same video.

NEW!

Expected March 2025
£349

GOPRO HERO 12 BLACK
SAVE £50
£299
Normally £349

GOPRO HERO 13 BLACK
SAVE £100
£299
Normally £399

GOPRO HERO 13 BLACK
SAVE £100
CREATOR KIT
£499
Normally £599

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BODY ONLY
available from **£909**

USED
FUJIFILM X-E4
BODY ONLY
available from **£899**

USED
LEICA M11
BODY ONLY
available from **£5,789**

CANON DSLRS

EOS 5D Mark IV	from **£419**
EOS 5D Mark III	from **£299**
EOS 5D Mark II	from **£153**
EOS 6D Mark II	from **£614**
EOS 6D	from **£224**
EOS 7D Mark II	from **£249**

CANON MIRRORLESS

EOS R3	from **£2,809**
EOS R5	from **£1,739**
EOS R6	from **£1,029**
EOS R8	from **£1,099**

NIKON DSLRS

D850	from **£599**
D780	from **£1,059**
D7500	from **£409**
D7100	from **£174**
D7000	from **£104**
D5500	from **£284**

NIKON MIRRORLESS

Z6 II	from **£909**
Z6	from **£639**
Z5	from **£599**
Z50	from **£489**

FUJIFILM MEDIUM FORMAT

GFX 100 II	from **£5,929**
GFX 100	from **£2,369**
GFX 50S	from **£1,509**

FUJIFILM MIRRORLESS

X-T4	from **£709**
X-Pro3	from **£1,149**
X-H2S	from **£1,649**
X-H2	from **£1,279**
X-S20	from **£909**
X-S10	from **£669**
X100V	from **£1,239**

LEICA MIRRORLESS

SL2-S	from **£2,159**
SL (Typ 601)	from **£1,219**
M11 Monochrom	from **£6,659**
M10-P	from **£4,549**
M10 Monochrom	from **£4,509**
M10	from **£3,709**
M (Typ 262)	from **£2,859**
M (Typ 240)	from **£2,379**
Q3	from **£3,659**
Q2	from **£2,699**
Q (Typ 116)	from **£1,819**
CL	from **£1,359**

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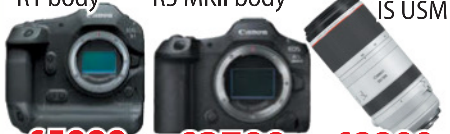

R1 body £5999
R5 MKII body £3799
RF 100-500mm F4.5/7.1 L IS USM £2299

Used Canon

200-400mm IS USM £4999
300mm F2.8 IS USM LII £2999
400mm F4 DO II USM £3799
500mm F4 IS USM LII £4499

Used Canon

5D MKIV body £999
80D body £499
6D MKII body £699

CANON R MIRRORLESS USED

R1 body box	£5999
R5 MKII £3799 R5 body	£1999
R6 body £999 R7 body	£999
RP body	£499
RF 14-35 F4 L IS USM box	£1199
RF 15-35 F2.8 L IS USM box	£1399
RF 24 F1.8 STM macro box	£499
RF 24-70 F2.8 IS USM box	£1799
RF 24-105 F4 L IS	£999
RF 24-105 F4/7.3 IS STM	£329
RF 35 F1.8 IS macro	£399
RF 50 F1.2 L USM box	£1499
RF 70-200 F2.8 L IS USM box	£2199
RF 85 F2 macro box	£499
RF 100 F2.8 L IS USM macro	£1099
RF 100-500 F4.5/7.1 L IS USM	£2299
RF 600 F11 £499 RF 800 F11	£599
BG-R10 grip (fit R5/6)	£249

CANON DSLR USED

7D MKII body box	£599
6D MKII body	£699
6D body box	£499
5Ds body	£1199
5D MKIV body box	£999/1499
5D MKIII body	£599
80D body box	£499
650D body	£299
BG-E21/20/16/14/13/11/9/8 each	£99

CANON M MIRRORLESS USED

M50 MKII + 15-45 box	£549
M50 + 15-45 box	£399
EF-M 11-22 F4/5.6 IS STM	£249
EF-M 15-45 F3.5/6.3 IS STM	£79
EF-M 18-150 F3.5/6.3 IS STM	£349
EF-M 32 F1.4 STM box	£399
EF-M 55-200 F4.5/6.3 IS STM	£249
EF-M adapter	£89

CANON AF LENSES USED

8-15 F4 L USM	£799
10-18 F4.5/5.6 IS STM EFS	£149
11-24 F4 L USM box	£999
15 F2.8 fisheye	£399
15-85 F3.5/5.6 EFS	£199
16-35 F4 USM IS L box	£499
17 F4 TSE box	£1099
17-40 F4 L USM	£249
17-55 F2.8 IS USM box EFS	£399
18-135 F3.5/5.6 IS EFS nano	£299
18-200 F3.5/5.6 IS EFS	£299
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£499
28-300 F3.5/5.6 L IS USM box	£699
35 F1.4 USM LII box	£999
50 F1.2 L USM box	£799
50 F1.4 USM box	£249
60 F2.8 macro EFS	£299
65 F2.8 MP-E macro box	£799
70-200 F2.8 IS USM LIII box	£1299
70-200 F2.8 IS USM LII	£899
70-300 F4/5.6 IS USM L	£699
70-300 F4/5.6 IS USM II Nano	£499
85 F1.2 U L £799 85 F1.8 U	£299
100 F2.8 IS USM L macro	£699
100 F2.8 USM macro box	£299
100-400 F4.5/5.6 LII box	£1499
100-400 F4.5/5.6 LII box	£999
100-400 f4.5/5.6 IS USM l Box	£699
180 F3.5 L USM macro	£699
200-400 F4 IS USM	£4999
300 F2.8 IS USM LII	£2999
300 F4 IS USM L box	£599
400 F4 DO IS II USM	£3799
500 F4 IS USM LII	£4499
1.4x or 2x extender MKIII each	£329

SIGMA CAF USED

10 F2.8 EX DC HSM	£249
10-20 F3.5 EX DC HSM	£229
12-24 F4.5/5.6 II DG	£399
14-24 F2.8 Art box	£799
18-200 F3.5/6.3 DC OS	£199
20 F1.4 DG Art box	£399
24 F1.4 Art	£399
24-70 F2.8 Art OS HSM	£899
24-105 F4 DG OS box	£399
35 F1.4 Art	£399
50 F1.4 Art box	£399
70-300 F4.5/5.6 DG	£139
100-400 F5/6.3 OS HSM	£599
105 F2.8 EX DG HSM OS	£329
150 F2.8 EX DG OS	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
TC1401 1.4x extender	£149

OTHER CAF USED

TAMRON 10-24 F3.5/4.5 DiII	£179
TAMRON 16-300 F3.5/6.3 II VC	£399
TAMRON 18-270 F3.5/6.3 VC	£199
TAMRON 70-300 F4/5.6 VC USD	£249
TAMRON 70-300 F4/5.6 Di	£99
TAMRON 90 F2.8 Di	£199
TOKINA 12-24 F4 DX MKII	£199
TOKINA 12-28 F4 DX box	£269

FLASH/ACCESSORIES USED

ST-E3 box £169 ST-E2 box	£69
MT24-EX ringflash box	£499
MR14-EXII ringflash box	£449
EL-5 flash box	£399
430EXIII £199 430EX II	£99
580EX £149 600EX RT	£199
600EX RTII box	£349
Angle finder C	£79
RS-80N3 rem. £30 TC80-N3 rem.	£79

Used Nikon

Z8 body £2799
Z7 MKII body £1699
180-600mm F5.6/6.3 VR £1499

Used Nikon

70-200mm F2.8 E FL AFS VR £1399
200-500mm F5.6 E ED AFS £899
500mm F4 E FL VR £3499

Used Nikon

D850 body £1299
D500 body £999
D5 body £1499

NIKON Z MIRRORLESS USED

Z9 body box	£3499/3999
Z8 body box	£2799
Z7 MKII body box	£1699
Z6 body	£699
20 F1.8 S box	£799
24 F1.8 S box	£699
24-70 F2.8 S box	£1499
24-70 F4 S	£399
24-120 F4 S	£899
24-200 F4/6.3 VR box	£599
50 F1.8 S	£449
50 F2.8 S	£499
70-200 F2.8 VR S box	£1599
85 F1.8 Z box	£549
105 F2.8 VR macro box	£799
180-600 F5.6/6.3 VR box	£1499
800 F6.3 VR S box	£4499
FTZ adapter II box	£229
FTZ adapter box	£149
MB-N11 grip (fit Z6/7)	£249
MB-N10 grip (fit Z6/7)	£149

NIKON DSLR USED

D5 body box	£1499/2999
D4 body box	£799
D850 body box	£1299/1999
D810 body box	£799
D800 body box	£499
D780 body box	£1499
D750 body box	£599
D500 body box	£999
D300 body box	£199
D7500 body	£699
D7200 body	£599
D7100 b/o box £399 D80 body	£149
MBD-18 (D850) box	£269
MBD-17 (D500)	£199
MBD-16 (D750)	£99
MBD-15 (D7100/7200)	£99
MBD-12 (D800/810)	£99
MBD-11 (D7000)	£49
MBD-10 (D300/700)	£69
MBD-80 (D80/90)	£49
Coolpix P1000 bridge box	£799

NIKON AF LENSES USED

10-20 F4.5/5.6 AF-P DX VR	£199
10-24 F3.5/4.5 AFS box	£399
16-35 F4 AFS VR box	£399
16-80 F2.8/4 VR DX	£499
16-85 F3.5/5.6 AFS VR	£199
18-35 F3.5/4.5 AFS	£399
18-55 F3.5/5.6 AF VR DX	£99
18-105 F3.5/5.6 VR DX AFS	£149
18-140 F3.5/5.6 AFS VR	£199
18-200 F3.5/5.6 VR DX MKII	£299
18-200 F3.5/5.6 VR DX	£149
18-300 F3.5/6.3 VR DX	£399
20 F1.8 AFS box	£599
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£1299
24-70 F2.8 AFS box	£499
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 AFS VR box	£599
35 F1.4 AFS G box	£799
35 F1.8 AFS G DX	£99
35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£99
50 F1.8 AFD	£99
55-300 F4.5/5.6 AFS VR DX	£199
55-200 F4.5/5.6 AFS VR DX box	£149
60 F2.8 AFS macro	£299
70-200 F2.8 E FL AFS box	£1399
70-300 F4.5/5.6 E AF P VR	£499
70-300 F4.5/5.6 AFS VR box	£299
70-300 F4.5/5.6 AFD	£99
85 F1.8 AFS box	£299
105 F2 DC	£599
105 F2.8 AFS VR macro	£399
200-500 F5.6 E ED AFS VR	£799
300 F4 E PF VR box	£799
500 F4 E FL VR	£3499
500 F5.6 E PF VR AFS box	£1899
TC14-EIII £349 TC14-EII box	£199
TC17-EII box	£99
TC20-EIII box	£199

SIGMA NAF USED

10-20 F3.5 DC box	£229
10-20 F4/5.6 DC HSM	£129
12-24 F4.5/5.6 II HSM	£399
24-105 F4 DG OS	£499
35 F1.4 Art	£399
50 F1.4 Art	£399
70-200 F2.8 EX DG OS HSM	£399
105 F2.8 EX DG HSM OS	£329
150 F2.8 EX DG OS HSM box	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem.	£699
180 F2.8 OS macro	£599
TC-1401 1.4x extender	£149

TAMRON LENSES - SEE WEBSITE

FLASH / ACCESSORIES USED

SB-700 box £149 SB-900 box	£149
SU-800 commander	£149
DR-6 angle finder	£149
DR-5 angle finder	£149
MC-36A remote	£149
MC-30A remote	£79

NIKON 35MM BODIES/LENSES USED

F5 body box	£699
F100 + MB-15 grip	£349
F90X/F801/F601 body each	£99
F3HP body	£599
F3 body	£499
F2 + DP-1	£399
F + plain prism	£399
FM2N body	£399/599
18 F3.5 AIS box	£699
35 F2 AIS	£349
35 F2.8 shift early	£299
50 F1.2 AIS	£499
50 F1.4 AIS	£329
55 F2.8 AIS micro	£199
85 F2 AI.	£329
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS £399 135 F2.8 AI	£199
180 F2.8 AIS	£399
200 F4 AIS macro	£399
PB-4 or PB-6 bellows each	£199

Fujifilm Used

XT-4 body £899

Olympus Used

OM-1 body £899

Panasonic Used

100-400mm F4/6.3 £799

Sony Used

A7 MKIV body £1499

Canon FD Used

A1 body £199

Leica Used

Q (Typ 116) £1899

FUJI X DIGITAL USED

XT-4 body	£899
XT-3 body £699 XT-2 body	£499
16 F1.4 WR box	£499
16-55 F2.8 XF	£799
16-80 F4 WR	£399
18-55 F2.8/4 XF	£299
23 F1.4 XF WR	£399
23 F2 XF £299 27 F2.8 XF	£349
35 F2 XF WR	£299
50-140 F2.8 WR box	£999
50-230 F4.5/5.7 MKII	£239
55-200 F3.5/4.8 R box	£399
56 F1.2 R	£449
1.4x XF conv	£299
X500 flash £249 EF-42 flash	£99

OLYMPUS MICRO 4/3 USED

OM-1 body £899 OM-5 body	£799
E-M1 MKIII body box	£699
7-14 F2.8 Pro	£699
8-25 F4 Pro	£749
9-18 F4/5.6 £349 12-40 F2.8	£429
12-45 F4 Pro £399 12-100 F4	£799
12-200 F3.5/6.3 box	£599
17 F1.2 Pro £599 30 F3.5 mac	£149
40-150 F2.8 Pro box	£799
40-150 F4 Pro box	£649
45 F1.2 Pro box	£599
60 F2.8 macro box	£379
75-300 F4.8/6.7 MSCII	£379
100-400 F5/6.3 IS box	£899
1.4x converter box	£239

PANASONIC MICRO 4/3 USED

7-14 F4 £399 8-18 F2.8/4 box	£599
12-35 F2.8 II £449 12-60 F2.8/4	£399
12-60 F3.5/5.6	£199
25 F1.4 box	£399
35-100 F2.8 MKII box	£599
42.5 F1.2 DG	£599
45-175 F4.5/5.6	£299
45-200 F4.5/5.6 box	£179
100-300 F4/5.6 MKII	£379
100-400 F4/6.3 box	£799
FZ1000 MKII bridge	£599
FZ72 bridge	£169

PANASONIC S SERIES USED

S5 MKII + 20-60 box	£1499
70-200 F4 S OIS box	£999

SONY DIGITAL USED

A7 MKIV b/o £1499 RX10 MKIV	£1199
VG-C4 EM grip box	£299

SONY FE MOUNT DIGITAL USED

24-70 F4 ZA OSS box	£449
24-105 F4 G OSS	£799
24-240 F3.5/6.3 OSS box	£499
35 F1.4 ZA OSS box	£599
50 F1.4 ZA	£999
70-200 F2.8 GM OSS	£1199
70-200 F4 G £799 85 F1.4 GM	£999
90 F2.8 G OSS macro	£599
100 F2.8 GM £899 2x conv E	£399
Sigma 35 F1.2 DG DN	£799
Voigtlander 50 F2 APO MF	£599
Voigtlander 65 F2 macro MF	£499

CANON FD USED

A1 body box	£199
AE-1 body chrome	£129
AE-1P body black Box	£299
AE-1P body chrome	£219

MINOLTA MD USED

X-700 body £199 X-300 body	£99

OLYMPUS OM USED

OM-1 body chrome	£179
OM-1N body chr/blk each	£199
OM-2 body chrome	£199
OM-2N body black	£199
OM-2N body chrome Box	£299
OM-10 body	£99
OM-20 body	£99
OM-40 body	£99

LEICA USED

Leica Q (Typ 116)	£1899
Voigtlander 50 F3.5 Heliar	£369
Zeiss 25 F2.8 ZM	£699
Televid 77 + 32x eyepiece	£699
APO Televid 65 + 25-50 box	£1499

GITZO USED

G1588 MKII CF monopod	£249
GH3382 QD ball head	£329
GT1545T Traveller & head	£429
GT3541LS.	£499
GT5540LS	£599
GT5543LS	£699
G2220 Explorer	£199
GHFG1 Gimbal head	£379
G2380 Fluidhead	£239

BRONICA, FUJI, HASSELBLAD, MAMIYA, PENTAX ETC. MEDIUM FORMAT USED

BRONICA ETR 645 USED

ETRSi + AEII prism + 75 EII + speed grip + 120 back	£699
ETRSi + 75 + WLF +120 back	£599
ETRSi body	£299
ETRS body	£199
50 F2.8 PE	£299
50 F2.8 E MC	£199
100 F4 E macro	£299
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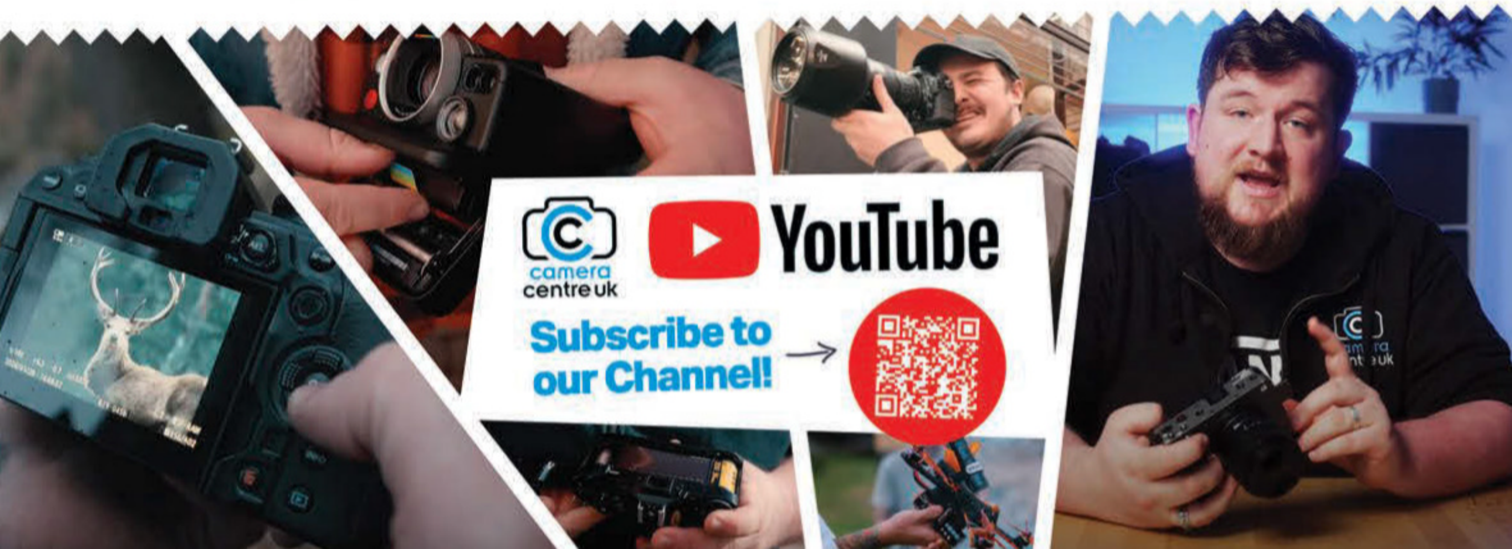

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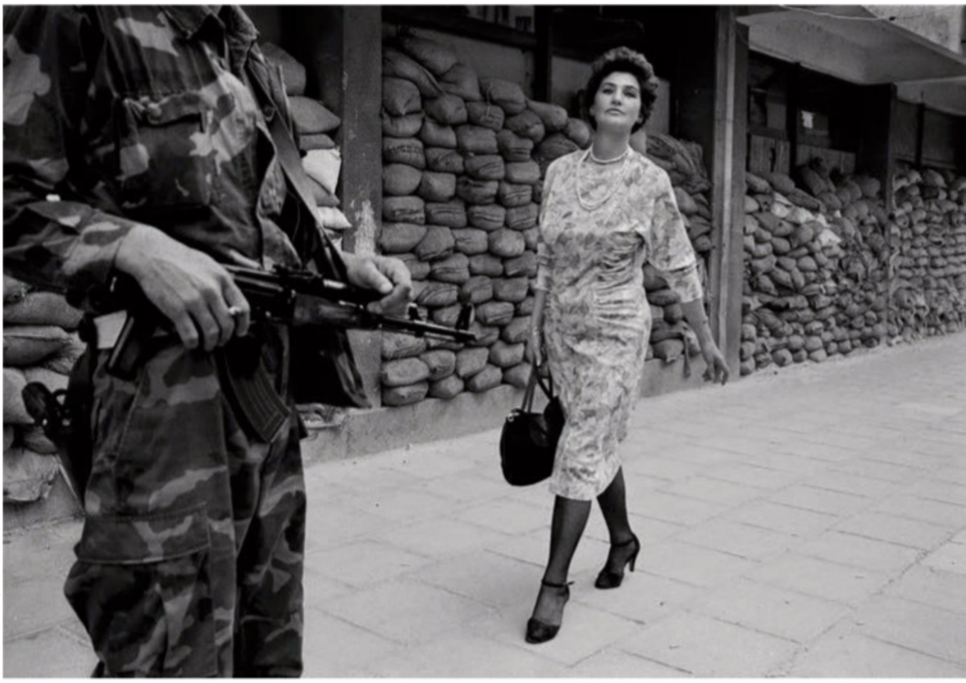
Final Analysis

Tracy Marshall-Grant considers...

Sarajevo, Bosnia 1995 by Tom Stoddart/Getty Images



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Tom Stoddart was the photographer's photographer. In an extraordinary career spanning five decades which took him across the world photographing key conflicts, catastrophes, and humanitarian crises of the age, he became one of the most nationally and internationally respected and admired photojournalists. A photographer who portrayed human dignity amid the fury of war and crisis.

His award-winning images have covered over 50 years of history, from the bombing of Yasser Arafat's PLO base in Beirut, to the search for Terry Waite in Lebanon. From his award-winning documentation of the HIV/AIDS pandemic blighting sub-Saharan Africa to his photographs of the Romanian Revolution, Stoddart consistently highlighted the suffering of those in intolerable situations and conditions. He worked extensively in the warzones of Bosnia to document the civil war, in Iraq throughout Operation Desert Storm, and regularly throughout Palestine. His images from these regions often becoming the catalyst for action and change.

Stoddart captured some of the first images of the fall of the Berlin Wall in 1989 and photographed the moment Nelson Mandela became South Africa's president. He was aboard the Greenpeace ship – the *Rainbow Warrior* in the Gulf of St Laurence in Canada where environmentalists attempted to stop the Canadians culling baby seals – he was in New York during the events of 9/11 and on the Greek island beaches during the Lesbos refugee crisis.

Stoicism in Sarajevo

The image I have chosen for this column from his vast archive is one from his time in Bosnia. In the dangerous suburb of Dobrinja, the woman in the image, Meliha Varešanovic walks proudly and defiantly to work during the Siege of Sarajevo, 1995. This image became one of the core images of Stoddart's work from the period and is often used to define strong women and female stoicism in the face of adversity. Having grown up in a conflict zone with soldiers on the streets and pointing guns at you as you went about your day, I relate so strongly to the woman in this image and can feel real pride in the expression she portrays and, in the beauty, and confidence she exudes as she navigates the destruction, terror and hell of the siege. The sandbags dominating the background in stark contrast to the pearls around her neck and the elegance of her handbag. If only we could scroll up the image a little to see the expression on the soldier's face as this all occurred around him.

Writing on the image Stoddart said: 'It was 1995 and the Siege of Sarajevo was at its bloodiest. I was working on a photo-essay documenting the lives of women in that war-torn city. Each day the women braved the shelling and snipers who took aim as they queued for water or bread at distribution points. In the suburb of Dobrinja the streets were especially dangerous, and people didn't venture out unnecessarily. There was sniping and I was sheltering by sandbags when suddenly a woman appeared in the deserted street. Her head was held high, and she was wearing lipstick, heels and a colourful dress. I shot three or four frames on a Leica as she moved past me, then she was gone.

'When my story landed on the picture desk at *LIFE* magazine, they asked me to go back to Sarajevo to try to find the woman and interview her. Days later Meliha Varešanovic told me:

"My message to the watching gunmen who surround my city is simple: you will never defeat us!"'

An exhibition of work by Tom Stoddart is in development by Northern Narratives Studios and will showcase in a number of small exhibitions over the coming year. Tom Stoddart's work can be viewed at: **www.tomstoddart.com** **Instagram: @tomstoddphotos**

Tracy Marshall-Grant is an arts director, curator and producer. She has recently been deputy director of the new Centre for British Photography and director of development for the Royal Photographic Society. Previously she has worked for the Bristol Photo Festival, Look Photo Biennial 2019, Open Eye Gallery and Belfast Exposed Gallery. Tracy co-curated the award-winning Chris Killip Retrospective exhibition which was on show for five months in 2023 at the Baltic gallery in Gateshead and has since been on tour in Germany and The Netherlands.

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